

Newsletter

OF THE AMERICAN RESEARCH CENTER IN EGYPT



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NUMBER 141

SPRING 1988

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A BEDOUIN COMMUNITY:

Ethnography "In a Different Voice"

LILA ABU-LUGHOD

Editor's note: Lila Abu-Lughod of the School of Social Science of the Institute for Advanced Study in Princeton was a 1986-87 ARCE Research Fellow. She is the author of *Veiled Sentiments: Honor and Poetry in a Bedouin Society*.

In 1987 I spent four months in Egypt, supported by a Fulbright Grant under the Islamic Civilization Program, doing anthropological field research for my project on feminist ethnography. This fieldwork, conducted in a community of sedentarized Awlad^cAli Bedouins in the vicinity of Borg el-Arab, provided rich material to supplement preliminary work done earlier in the year and to complement, through extension and updating, material I had gathered from nearly two years of research between 1978 and 1980 with the same group.

Returning to live in the community, and even the same household, in which I had spent nearly two years as a graduate student enabled me to do something unique. The basic outlines of Bedouin social structure were well known to me, as were the individuals with whom I wanted to talk. Their pleasure at my return and my obvious commitment to them (all agreed that I was "sahbit 'ishra"), our sense of having a shared history and common memories, and my sense of having grown up all combined to transform the relationships I had with people. I had initially related as an awkward "dutiful daughter" (see Abu-Lughod, 1988) but now found greater intimacy and equality. This enabled me to explore during my stay not abstract questions suggested by the anthropological literature but concrete questions about individuals and specific matters -- questions that overlapped nicely with the types

of questions they have about life. This confluence was important to me because my goal of writing a feminist ethnography of this Bedouin community depended on my success in following rather than instigating what people talked about, in getting beyond the public presentations of self, and especially in being able to work with long uninterrupted narratives or conversations. Although in the past I had been reluctant to tape-record anything but weddings, and women had accused my tape-recorder of being a tattler, this time they were willing to have their ordinary conversations taped as well as to tell stories as I recorded.

As a consequence I collected, in addition to my daily fieldnotes on my conversations and observations of events, at least 200 rhyming wedding ditties, 80 poems (to supplement the 550 I had gathered over the past 8 years), and over 60 hours of tape-recorded speech, conversations, arguments, life-histories, folktales and songs, some of which I transcribed while in Egypt and the remainder of which I will transcribe in the United States. These were provided by women of various ages and levels of social standing, representing a range of experiences and perspectives. The sort of detailed material which these women generously gave was essential for the experimental, humanistic ethnography I wish to write about this community.

Following on my first study of the Bedouins of the Western Desert, *Veiled Sentiments*, the book I am now writing will differ from conventional ethnographies in form, content, and theoretical intent along lines suggested by recent inquiries in feminist theory. It will center on Bedouin women's experiences and interpretations of the central features of their changing society but will be structured around issues that rivet Bedouin women and have recently taken center stage in American and French feminist thinking about female experience: sexuality and motherhood. One of the asserted goals of feminist studies is to listen to and make heard women's voices. Within anthropology most of the early efforts were directed toward pointing out biases in the way research had been conducted and putting women's activities and lives back into the ethnographic record. This additive endeavor, however important, is only the first stage in the project of recovering women's voices. That women's discourse is "muted" in society's representation of itself and even, I would say, in the canons of scholarship itself, has begun to receive more attention.

In my Bedouin ethnography -- ethnography "in a different voice," to borrow Carol Gilligan's phrase -- I want to move beyond this initial stage in two ways: first, by taking seriously women's experiences of Bedouin social life, redescribing from their view a world that has previously only been described from a male perspective; and second, by playing with the possibilities for and dimensions of what might be termed a woman's ethnographic voice. The first will lead us to revise our understanding of the Bedouin social system, and by extension the social systems of other Arab groups where male-female relations are marked by sexual segregation, polygyny, cousin marriage

and apparent asymmetry. The second will push us toward an examination of the ways that gender inflects social scientific knowledge.

To structure an ethnography around the concerns of Bedouin women is to produce a document that follows different outlines from conventional ethnographies with their chapters on social structure, religion, political organization and so forth. Marriage has already emerged as the central theme of the book because it constitutes the most determining event in women's lives. The theme of marriage gathers together a range of topics which will form most of the chapters of the book: marriage arrangements, brideprice, weddings, virginity, marital conflict, co-wives, divorce, wanting children, and having children. Other issues that emerged frequently in women's conversations will, however, also be included. Some of these are illness and healing, change and the generation gap, and a variety of specific events from accidental killings to land disputes that occurred while I was present and were subjects of heated discussions. In all cases the most important feature of the written text will be that it presents these issues from the perspective of the participants and in their own words. I will draw on a range of types of discourses, from narratives about everyday events, stories about the past, confidential conversations and gossip, even the questions they asked about America, to folktales and the type of songs I analyzed in my last book, which may confirm or contradict each other.

Not just the structure of the book but the mode of presentation will also be unconventional. All chapters will unfold Bedouin experiences by means of particular incidents and individual cases in an effort to maintain some fidelity to the way Bedouin women, and possibly men, talk about what happens. They rarely use the abstract generalizations characteristic of social scientific discourse and it can be argued that translating their vivid and particularistic narratives into the static and general language of social science violates their experience. Furthermore, this transformation intended to make ethnographic material fit the canons of anthropological description and analysis actually prevents us from grasping the ways in which Bedouins' lives differ from those of people who live in different environments and social situations and under different economic and cultural conditions. Unconventional modes of writing, especially ones that would weave together the actual words -- conversations, gossip, narratives, traditional stories, folktales, songs, and poems -- of particular persons will bring us closer to the true spirit of anthropological inquiry by making clearer cultural differences while allowing us to see the ordinariness of others and thus our common humanity.

I was able to base the study of this community not so much on interviews as on conversations and discussions of events amongst individuals themselves. This has profound consequences both for an understanding of Awlad 'Ali and for general anthropological theory, specifically our notions about "culture." The dangers of ethnocentrism is a well worn theme in anthropology but Bourdieu (1977) and

Rabinow (1977) have alerted us to the subtle forms of distortion to which fieldwork gives rise because it consists of conversations between the anthropologist and "informants" who must find common ground that actually belongs to neither. What my book will attempt to unfold is not a coherent ideal-typical model of Awlad 'Ali society but a more complex vision that allows for the contradictions, ambiguities and conflicts which characterize their world. This methodology, growing out of concerns about epistemology, should lead to a greater sensitivity to the rhetorical strategies people use in presenting themselves and to the ways people both support their social and moral system and subvert it.

Although it is still too early to discuss in any but the most fragmentary way the results of fieldwork, I want to



Fig. 1. Old woman and her niece, 1979.



Fig. 2. Same woman with niece and baby, 1987.

conclude by discussing three theoretically significant issues that my research unexpectedly raised.

First, I came to understand "beliefs" in a new way. I would now argue that to abstract from the flow of social life what might be analyzed as the Bedouins' Islamic beliefs and evil eye beliefs is to ignore the meaning these have for them. Explanatory resources drawn upon to interpret and explain events, with little concern for the ways in which they are contradictory, these "cultural beliefs" are mostly lived in the disciplines of everyday habit. With regard to religion, these include not just prayer five times a day and the constant reference to God, swearing by God, invocations at the start of any activity, and habitual pleas for protection, but such mundane acts as righting any shoe that lies bottom up (in God's face) and picking up bits of bread (one of the most important of God's blessings -- *ni'ma*) that have fallen on the ground. Worries about "the gaze," the perfect expression of the general sense of being enmeshed in an intensely social world where people matter, are lived in the wearing of protective amulets and the pronouncing of certain phrases, such as that of a new mother who must bite her knee after labor and say "Don't be happy and don't be sad my little knee." What I have called the disciplines of everyday habits may correspond to a concept used by Bourdieu (1977) in his exploration of the notion of culture as practice -- that of "bodily hexis."

A second theoretically significant aspect of Bedouin social life of which I became acutely aware in this return to the community are the features of interpersonal relationships between those who live closely with each other, often for a whole lifetime, in a small face-to-face community where there are few secrets. Superficial observation in this Bedouin community reveals little about alliances and tensions amongst women. Only after long friendships did I begin to uncover the personal histories of betrayal and conflict that ran through the flow of social life. There were few occasions on which people could express special closeness or hostility. For instance, when a woman gives birth, everyone in her visiting network, which would certainly include all the women within her camp (*naji*), is expected to pay a call to give her a little money and some little gifts of eggs, incense, soap, or even chickens or rabbits to eat. Unless there is a serious breach at that moment, all the women will do so. Yet amongst those women will be ones who have criticized her behind her back, betrayed her in small ways, or with whom she had fought over major or minor matters.

One important question to resolve in the writing process will be how to capture the quality of such on-going relationships which, I would argue, must not be seen as hypocritical but rather indicative of ways people relate under these sorts of social circumstances. I want to convey the ways different sentiments can coexist, each called forth in different contexts, a point I explored in my first book,

Veiled Sentiments, with regard to a certain type of poetry. In my new book I want to explore this in part through things like women's reactions to weddings. Close relatives and neighbors who want to demonstrate their involvement will sing and dance at a wedding. Even if they disapprove of how a wedding was arranged or if there have been or continue to be tensions between them and the father or mother of the groom, they will sing with great affection or dance with enthusiasm. Dancing is a gift to be returned at weddings of one's own son or brother. Singing is a rich medium for the expression of sentiments such as loving admiration of one's nephew, joyous pride in one's relatives, or fond protectiveness towards one's niece, which are suggested in the following wedding poems, the first about a groom and the second about a bride.

*A falcon, no sparrow
he lifted his hood and brought his prey...*

*ter hurr mo trushun
jalla kmamtu jab sedu...*

*Forgive her, oh neighbors
the desert gazelle about to journey...*

*samhu ya jiran
ghazal barr nawya safar...*

A final issue whose significance became obvious to me during my research is change. Although historians and anthropologists now accept that it is wrong to presume the existence of a baseline, a moment before a society has changed, or to use simple dichotomies like traditional and modern, there is little doubt that an irrevocable transformation of Awlad 'Ali economy and society is underway



Fig. 3. Awlad Ali Bedouins preparing rice for wedding guests.

and this is a crucial moment in their history. Even in the nine years that I have known them I have seen them become increasingly incorporated, politically, culturally, and economically, into the Egyptian state. Again, in keeping with the mode of presentation, I want to convey the impact of this major transformation through attention to the ways it touches the lives of particular individuals and families. What struck me most in the field was that for Awlad 'Ali such changes seem to be tied up with issues of self-definition and identity and expressed in terms of generational conflict. These conflicts are over politics, the freedom of young men, the relations between the sexes, education, the running of households (nizam), birth control, marriage choice, dress, and even radio and television. I hope that in presenting the issues as people experience them I will provide a more complex picture of the meaning of such changes for sedentarizing pastoralists, and others, than that offered by those who see them either as victims stripped of their culture or as harsh people eager for "civilization."

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Fig. 4. Awlad Ali Bedouin: Herd owners consult with their camel shepherds.

GRAFFITI AT KHONSU

HELEN JACQUET-GORDON

Editor's Note: Helen Jacquet-Gordon, an ARCE Fellow 1986-87, is an Egyptologist with the Institut Francais d'Archeologie Orientale du Caire. Her writing first appeared in *NARCE* in June, 1956 (#22) with a "First Glimpse of Egypt." Her reports and letters have graced many issues in the intervening years.

The research project which I am reporting on here started many years ago when I first came to Egypt in the 1950's. Other occupations had caused me to put it aside, and it was only in October, 1986 that a generous grant from the American Research Center in Egypt enabled me to take up the problem anew and to work seriously towards its publication.

The object of my work is the recording of a series of graffiti situated on the roof of the Khonsu temple at Karnak. These graffiti, of which there are approximately 300, are incised on the upper surfaces of the sandstone blocks which form the roof of the temple. They cover the whole period from the XXIIInd dynasty until the Ptolemaic era and include likewise a few Christian graffiti made at the time when part of the temple was used as a church.

The graffiti can be divided into two large groups differentiated by their subject matter. The first group is composed of inscriptions including the names and titles of the persons who wrote them and usually accompanied by the outlines of a pair of feet. The second group consists of drawings of miscellaneous objects such as boats, figures of gods, heads, animals and architectural elements. Their size varies considerably from a few centimeters to over a meter in length and their workmanship is very unequal in quality, some being hardly more than careless scratches on the stone while others are very carefully incised.

The inscriptions are mainly in the hieratic script with a certain number, particularly those dating from the XXVIth dynasty, in hieroglyphs, and only three short texts in Demotic. Two texts are in a foreign script which has not yet been identified. It does not, however, seem to be Carian, the first language which comes to mind since many other Carian inscriptions have been found at Karnak.

Earlier Egyptologists, referring to these inscriptions accompanied by the outlines of feet, have surmised that such graffiti were the work of ancient "tourists," people who came to visit the temple and wanted to leave there a proof of their passage. This appears at first sight a logical explanation, but closer examination of the texts and of the titles of the people who wrote them shows that it is probably a false one. These graffiti were written at a time when the temple was in full activity and when outsiders would never have been permitted to penetrate very far into its sacred precincts. The titles of the people whose graffiti have been incised on the roof show that almost without exception they were priests of the temple of Khonsu itself

or of the neighboring temple of Amon.

The reasons for which these graffiti were made and for which we find them situated here on the Khonsu temple roof, as well as the occasions on which they were written are questions to which we hope to be able to give at least tentative answers when the study of these texts has been completed.

The second group of graffiti is perhaps easier to interpret. Many of the drawings are obviously copies of things which were visible to the "artist" from his observation post on the roof of the temple. Thus the columns of the courtyard are sketched on one of the cornice blocks just opposite the colonnade. Sacred barks are several times depicted and could have been drawn during or just after one of the festivals when these barks were carried in procession from their sanctuaries to visit other temples. Figures of the god Khonsu himself in various guises show him as a mummy, as a baboon, a crocodile, or a fetish with falcon head surmounted by the moon disk and crescent. Numerous drawings of heads, many of which are royal heads judging by their headdresses adorned with uraei, are perhaps half-hearted attempts at portraiture. In Christian times several small crosses were deeply engraved on the roof.

One or two inscriptions seem to antedate the building of the temple. This is not as impossible as it might seem. In fact, there are numerous indications which prove that the roof slabs covering the colonnade of the court are reused blocks taken from some earlier building. They were originally longer but have been cut down to suit their new positions. The inscriptions mentioned above must have already been present on the slabs when they were placed here on the roof.



A graffiti showing a boat.

Technique Used for Recording the Graffiti

The first requisite for the study of the graffiti was to have a plan of the roof in order to localize the graffiti on the various roof blocks. Such a plan had been made many years ago when I first started the study but it was not complete. It was necessary to enter on the general plan the position of each graffiti with its exact dimensions and its orientation. This data will, we hope, eventually aid in assigning relative dates to the large majority of graffiti which are not otherwise datable.

The next step in the study was to assure a complete photographic coverage of all the graffiti. Here also, I already possessed a partial file of photos, but it was essential during this season to check the whole roof in detail and add to the file the missing items. This was accomplished. With the kind permission of the Franco-Egyptian Center at Karnak, I was able to work in their photographic laboratory in order to produce enlargements of all the photos in the file to be used as a basis for facsimile drawings of the graffiti.

These drawings are made in pencil on transparent film placed over the photo. The photo is then checked against the original on the roof. This is an essential step as many of the graffiti are very lightly incised in the stone or have been worn by people walking over them. Some of them likewise show traces of having been erased in order to make room for a later graffiti. Such traces are not always easy to interpret if only photographs are available for examination.

The final step in reproducing the graffiti after they have been thoroughly checked is the production of inked copies of the pencil drawings showing, besides the inscription itself, indications of changes in the text, usurpations, breakage, wear, etc. These inked drawings will appear in the publication.

The Publications of the Graffiti

Because the epigraphic survey of the Khonsu temple is in the concession of the Oriental Institute of the University of Chicago, the graffiti from the roof of the temple will be published under the auspices of that institution.

Besides the facsimile drawings of the graffiti already mentioned above and the key-plan of the roof on which each graffiti will be situated and identified by number, the publication will include a transcription and translation of each inscription (or in the case of uninscribed objects, a description) together with a short notice in which the names and titles of the people mentioned in the texts and any other relevant material will be discussed. Chapters treating in a more general context the significance of graffiti of this kind and the reasons for their appearance on the Khonsu temple roof in particular, as well as the dating of the individual graffiti, will also be included.

Access to the Roof of the Temple

The roof of the rear part of the temple is easily accessible by the stairway whose entrance lies in the corri-

dor surrounding the bark shrine. In ancient times there must have been stairways from the back roof leading up to the higher roof of the hypostyle hall and again from there onto the part covering the colonnade of the court. Part of one of these latter stairways is still to be seen on the east side. However, at present, the only access to this part of the roof is by climbing along the outer wall. As this was somewhat too risky a business to be undertaken every day, I was able, with the kind help of Dr. Sayed Hegazy and Dr. Jean-Claude Golvin of the Franco-Egyptian Center at Karnak, to rig up a long ladder from the ground to the roof of the hypostyle hall and another shorter one in order to reach the higher level. This arrangement much facilitated my work and I thank them heartily for their cooperation.



One of the name graffiti, accompanied by the outline of a pair of feet.



Mme. Jacquet-Gordon working on the roof of the Khonsu Temple.

THE TEST OF AN EPIGRAPHIC METHOD

ANN MACY ROTH

Editor's Note: The author, an ARCE Fellow in 1981-82 and 1985-86, currently serves as Research Assistant in the Department of Egyptian and Near Eastern Art at the Boston Museum of Fine Arts. She has presented several papers at ARCE meetings and her teaching experience includes a popular hieroglyphics writing course offered through ARCE's Archeology Club during her most recent fellowship year.

One of the major goals of the field of Egyptology today is to record and publish the standing monuments excavated by previous generations of scholars, many of which are still largely unprotected from the depredations of weather, vandals, and greedy so-called art lovers. Although the preservation of the monuments themselves is, of course, the greatest desideratum, publishing them at least insures that the information they contain will not be lost, and at the same time gives scholars access to this information so that it can be used in reconstructing the history of ancient Egypt.

Although there is some variation, depending on the nature of the monument, the Egyptological publication of a tomb or temple usually includes plans and elevations of the structure, photographs of the relief or painted decoration, and (unless the decoration is remarkably clear and undamaged) facsimile drawings of this same decoration, which allow the user of the book to "read" the photographs more easily and which also give him the benefit of interpretations made by Egyptologists based on careful examination of the actual surface of the walls. It is the preparation of these facsimile drawings that absorbs most of the energy and resources of the epigraphically-oriented Egyptologists.

Various epigraphic methods have been used over the years.¹ Most present-day epigraphers base their drawings of tomb and temple decoration either upon tracings drawn on transparent acetate sheets which have been attached to the walls, or upon drawings made on large black-and-white photographs from which the emulsion is later removed to leave only the drawing. The former method has the advantage of cheapness and speed, and requires less artistic skill of its practitioners (since small wobbles in a line will disappear in the reduction of a full size drawing to page-size); but tracings are difficult to check, both because of their cumbersome size and the fact that the acetate is not completely transparent, and they should never be used on surfaces which are at all friable, because they can damage the wall surface. The method based on photographs² is less likely to injure the monuments, but it requires a large and diverse staff and expensive equipment. Although it can be very accurate, it tends to be slow. Both methods normally require the importation of

equipment or materials.

During an ARCE fellowship in Cairo in 1982, I had occasion to record a wall in the tomb chapel of Ankhmahor at Saqqara. Due to a fortunate coincidence (an Egyptian television crew was making a film of the tomb on the afternoon I was working), I was able to borrow strong lights for a few minutes, with the result that my 35-mm slides showed considerably more detail than I was able to see myself in the dimly lit room, or than was visible on the tracing kindly made for me by a colleague. By projecting these slides onto a paper marked with reference points measured from the tracing, I was able to produce a facsimile drawing including these details. This method seemed a good compromise between the tracing and photographic method: unlike tracing, it requires neither physical contact with the wall nor cumbersome full-sized drawings; unlike the photographic method it involves no special equipment and allows usable drawings to be produced fairly quickly.

From October, 1986 through June, 1987 I held a National Endowment for the Humanities postdoctoral fellowship at the American Research Center in Egypt to carry out a copying project designed to test and refine this epigraphic method. The idea is not an entirely new one: slides have often been used in making quick drawings of small objects. The novelty lies in using them to record an entire multi-room monument, and the problems to be resolved involved the combination of many slides of smaller areas to make a single drawing.

The monument copied was the tomb chapel of Wasetekhethor, three rooms in the southwest corner of the mastaba of her husband Mereruka. When the tomb complex was studied during the 1930s by the Saqqara Expedition of the University of Chicago, the decoration in these rooms was summarized,³ but not copied. I am grateful to Prof. Charles Nims for sharing with me his notes and hand copies of the texts in the chapel made during the Chicago Expedition; and also to the late Prof. Alexander Badawy, who held the publication rights to the unpublished Mereruka chapels, for allowing me to work there. I shall not discuss here the result of my study of the chapel, but rather the technical side of the copying project, namely the logistical problems relating to equipment and the refining of the method.

Equipment

An initial goal of the project was to design the work so that all the equipment and supplies necessary to complete it were easily obtainable in Cairo. This would allow the method to be adopted by archeologists and students

who unexpectedly find material that must be recorded. Although this requirement was based on the problem I had actually encountered in 1982, students and archeologists rarely come upon more than a single wall or a few isolated inscriptions; and I soon reached the conclusion that some specialized equipment (specifically, a non-distorting "macro" camera lens) would have both simplified and improved the accuracy of the more extensive project I had undertaken. Nonetheless, most of the equipment and supplies are easily obtainable in Cairo, and I will summarize here the information I collected about shopping, in the hope that others will find it useful.

Film, slide developing services, and camera supplies are available in most areas of the city, notably Sh. Sarwat and Sh. Talaat Harb. I found Actina, on Sh. Talaat Harb near the Omar Effendi department store to be very dependable and well-stocked; the Studio Photo Color, Sh. Abdel Hamid el-Said (off Talaat Harb near the Cinema Odeon) proved to be the fastest place to get Agfa slides developed. Photo House stores also did good work, but often took a week or longer to develop a roll of film. I used both Agfa 50 ASA film and Kodak Ektachrome 100 ASA, and noticed little difference between them in the clarity of the resulting slides. The film was developed in strips, and I mounted it myself (smaller photo stores had very costly imported mounts, but inexpensive ones were available at Actina). I used an Olympus-1 SLR camera with a standard 50mm lens. I borrowed a tripod from ARCE's collection, but these can also be purchased in Cairo.

Imported slide projectors may be purchased at the larger photo stores, but they may cost three hundred pounds or more.⁴ Simpler, Egyptian-made projectors are said to be available at a more reasonable cost, but I was unable to find or test any. For making tracings, I used an inexpensive and very simple East German projector which I brought with me; it was donated to ARCE at the end of the project and is available for loan. The simplest projectors are best for this type of work, especially those in which it is possible to remove the entire casing (to prevent overheating); a low-intensity setting is useful in prolonging the life of projector bulbs, which are obtainable but expensive.

Lighting is more problematic. Flash attachments are not permitted by the Antiquities Organization, and in any case tend to flatten out relief decoration. Portable photo lights with a generator may be rented from some specialized photography stores, but the rental price is quite high and the generator is very heavy. In the end, through the kindness of Dr. Richard Verdery of ARCE and Edwin Brock of the Canadian Institute, I was able to borrow the two ARCE photo lights and use the Saqqara electrical system. These were very satisfactory, though the light bulbs they require are not available locally (as I discovered when one of them burned out). It is also possible to take passably clear photographs using films of 100 ASA or higher by the light of two fluorescent-tube flashlights; these require eight batteries each and are available at

some of the larger stores in Midan el-Ataba. The colors in such photographs are, however, very far from true.

Metric measuring tapes, plumb bobs, and spirit levels are available at most hardware stores; I found the largest selections in the stores along Sh. el-Gumhuria north of Sh. Alf. Hanging line levels are apparently not available in Egypt, but the bar-type proved adequate for determining the deviation from horizontal and vertical of base lines and the borders of scenes.

Drawing supplies and paper were easily obtained at the shops along Sh. Sharif and in Midan Mustafa Kamel. I tried several types of heavy drawing paper; the best seemed to be "Bristol," a paper with a hard smooth surface like Bristol board, which reflected a sharper image of the slide than the more textured surfaces and was resilient enough to withstand frequent rollings and unrollings, erasing, and trips to Saqqara. It is available at a store called Lotus on the north-eastern side of Midan Mustafa Kamel, which also stocks pointers for drawing pencils.⁵

In order to check the drawings, it was necessary to reproduce them so that changes could be tried and discussed before putting them on the drawing. Bucellati, on the western side of Midan Mustafa Kamel, will make blueprints of drawings done on acetate film very quickly and inexpensively. Unfortunately, acetate film cannot be used with slides (its surface reflects a very blurred image), though it might be worthwhile to trace the drawings onto film as part of a first correction. As an alternative, I decided to photocopy the drawings; this was done at Xerox, located at 3 Sh. Abdel Hamid Said, where it proved possible to make single copies of an entire drawing. The quality of the work was quite adequate, and the personnel were very cooperative about re-doing work when the image was too blurred or light to be usable.

Metal stepladders are available at many hardware stores and shops which sell electrical appliances. I noticed an especially large concentration of stores selling ladders along Sh. 26 July in Zamalek. I also constructed a drafting board from a one-centimeter thick board purchased from a carpentry shop along Sh. Qasr El-Aini, by covering it with the Bristol drawing paper. Clipping my drawings to this board helped to keep them clean and flat during work at the site, and the board could be balanced across two folding stools or propped against the ladder to form a primitive drafting table. Wooden folding stools with canvas seats I found to be an invaluable aid to comfort and efficiency; they are available, for about three pounds each, along Sh. Ahmed Maher, between Sh. Port Said and Bab Zuweila. Equipment of this kind is especially useful at a site frequented by tourists, as it helps establish the fact that work is being done and discourages idle questions.

Procedure

The work was done in four stages. First, the scenes were photographed and measured to establish reference points. Second, the resulting slides were projected onto sheets of drawing paper that had been taped to the wall of my apartment, and the decoration was recorded by tracing

the images of the carved and painted lines. Then, a colleague and I checked the drawings, collating them with the walls of the chapel. The fourth and final step was to make final inked drawings on tracing paper, incorporating the corrections. Only the first (photography) and third (checking) stages had to be done at the site, so that if a project using this method were planned to extend over more than one season, the drawing could be done between seasons, allowing better use of the time at the site.

Photography and Measurement. My initial plan had been to lay a measured grid over the wall before photographing it to control for distortion in projecting the slides and to allow the slides to be aligned with a proportionately scaled grid on the drawing paper. I planned to construct the grid with lengths of cord, using a line level and a plumb bob, and attaching the ends of a cord to the borders of the scene with tape. This did not prove practicable for several reasons: the relief of the walls distorted the line, line levels proved unexpectedly to be impossible to obtain, and cord heavy enough to be visible on the slide was too heavy to be supported by tape, which does not stick well to limestone even when the surface is clean. Furthermore, early trials suggested that even if the cords could be fixed, friction with the cords might have damaged the relief. This method could still be used with larger-scale projects if an independent frame (perhaps something on the order of a badminton net) were constructed to hold the cords in place. The frame could then be set up in front of the scene, leveled, and used as a grid. Any distance of the frame from the wall, however, would cause some distortion, while care would have to be taken to prevent the grid from touching the wall and possibly damaging relief or paint. Depending on the light source, there would also be the problem of shadows.

Since an artificial grid was judged impractical, reference points were taken by plotting selected points in the decoration. In the first four scenes measured, in room B-1, distortion was controlled by measuring the distance of selected points from two set data points within the scene (normally clear points, such as the intersection of two lines, at the lower left and the lower right corners of each section of wall drawn), using a system of triangulation similar to the one that archeologists use to record the positions of objects in a trench. First, the distance between the base points was carefully measured; then each of the secondary reference points was recorded as two measurements, one taken from each point. To plot these points on the drawing, the two base points were marked, separated by the correct proportion of the distance between the base points on the wall. For each secondary point, arcs were drawn from each of these points, with radii corresponding to the proper fraction of the measurements taken. The arcs would thus intersect on the drawing paper at exactly the point wanted. This method proved cumbersome, because the distance of some of the higher points taken from the data points along the base of the scene were rather large. Furthermore, taking two separate measurements and then drawing two arcs of corre-

sponding radii for each of the many points was very slow.

The method finally used was to take measurements of distinct points in a scene based on their distance from one another, from the register lines and from the borders of the scene. Although this was slightly less accurate than the method detailed above, it allowed far more points to be measured. Since the borders and register lines of the scene itself were used as a grid, it was first necessary to determine to what extent the angles of these lines were right angles, and how much the entire grid deviated from true horizontal. This was measured using a protractor and a spirit level. Then the distances between register lines were measured at regular intervals; and from the resulting grid, the locations of points within the registers were measured. When the scene was simply rows of offering bearers, for example, I normally measured from the front toe of the 1st, 3rd, 5th, 7th (and so forth) figure from the border of the scene, and then also from the rear armpit of the 2nd, 4th, 6th figure and so on. In setting up the drawing, the grid could be laid out on the drawing paper by reproducing the angles of the base lines and the side borders, and then plotting the secondary points. Overall measurements and occasional measurements between more distant reference points served as a check on errors of measurement and cumulative error.

Slides of the wall were taken from various distances depending on the amount of detail to be recorded. Since the overall distortion was constant for each slide, the smaller the area recorded in the slide was, the more the position of any individual element in the scene would be distorted. For this reason, a slide was usually taken of an entire scene, so that the larger forms could be drawn in with greater accuracy; then smaller areas were photographed for details (usually in the range of 50 to 150 cm. from the wall), and the areas to be drawn from these slides were aligned with the larger outlines as often as necessary. In the case of very damaged or difficult areas of inscription, several slides were taken from the same camera position with the light coming from different angles and at different distances from the wall. This allowed slides of the same area under different lighting conditions to be projected in turn onto the drawing, so that all details could be drawn in the light in which they were clearest.

Each slide contained at least one scale, a strip of file card marked in one-and five-centimeter intervals, and attached to an undecorated surface in the part of the scene to be photographed. A tripod, spirit level, and plumb bob were used to insure that the plane of the film was parallel with the plane of the wall being photographed.

Making Drawings from the Slides. The drawings were done at the scale of 3:1, a decision based primarily on the size of the drawing paper relative to the size of the preserved walls. The false door, which was too large to draw at this scale, was drawn at 4:1. These scales of reduction proved very satisfactory, since the resulting drawings are small enough to check comfortably at the site, yet the reduction is not so great that details of the carving have to

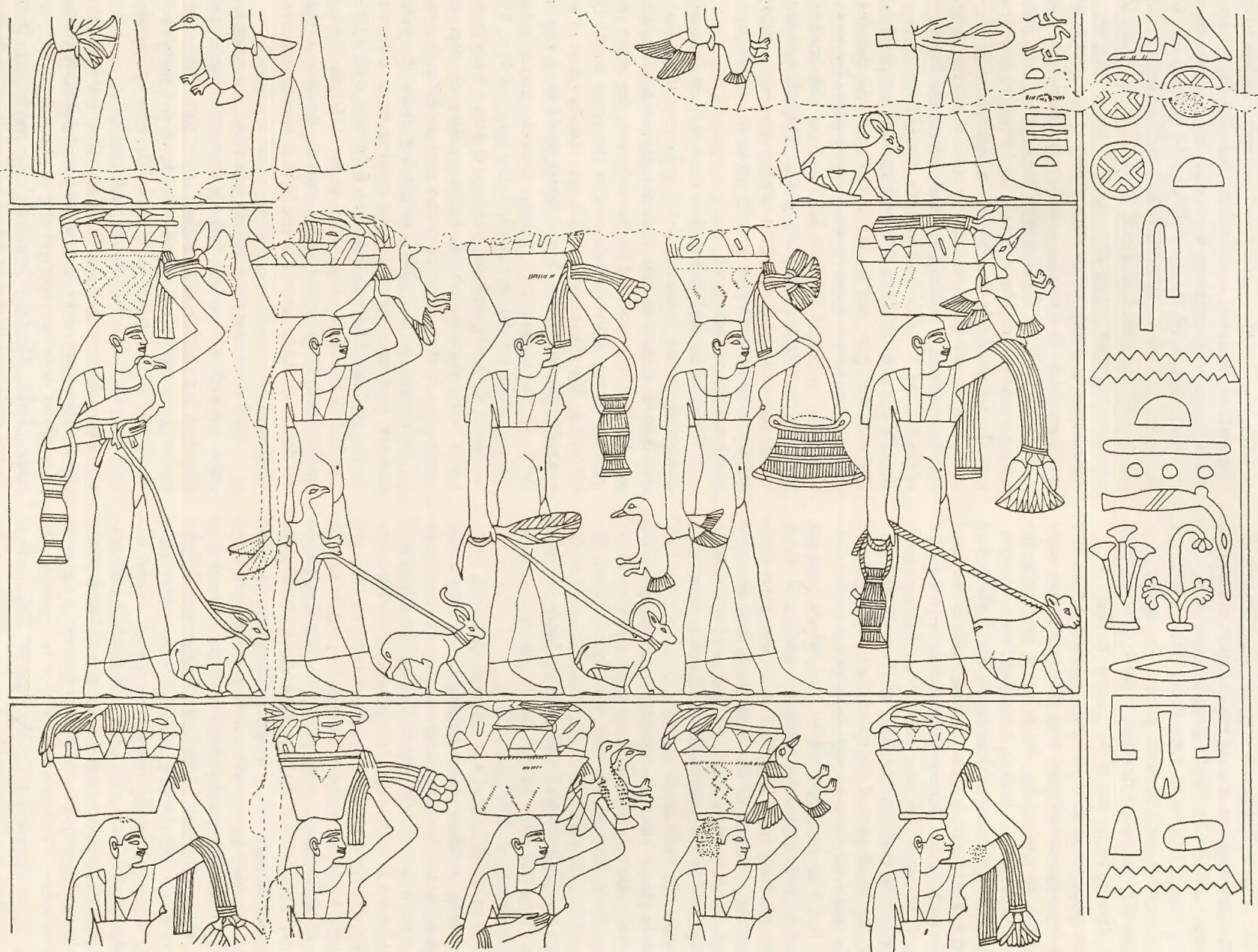


Fig. 1. The Chapel of Watetkhethor, Room B-3, west wall, northern part

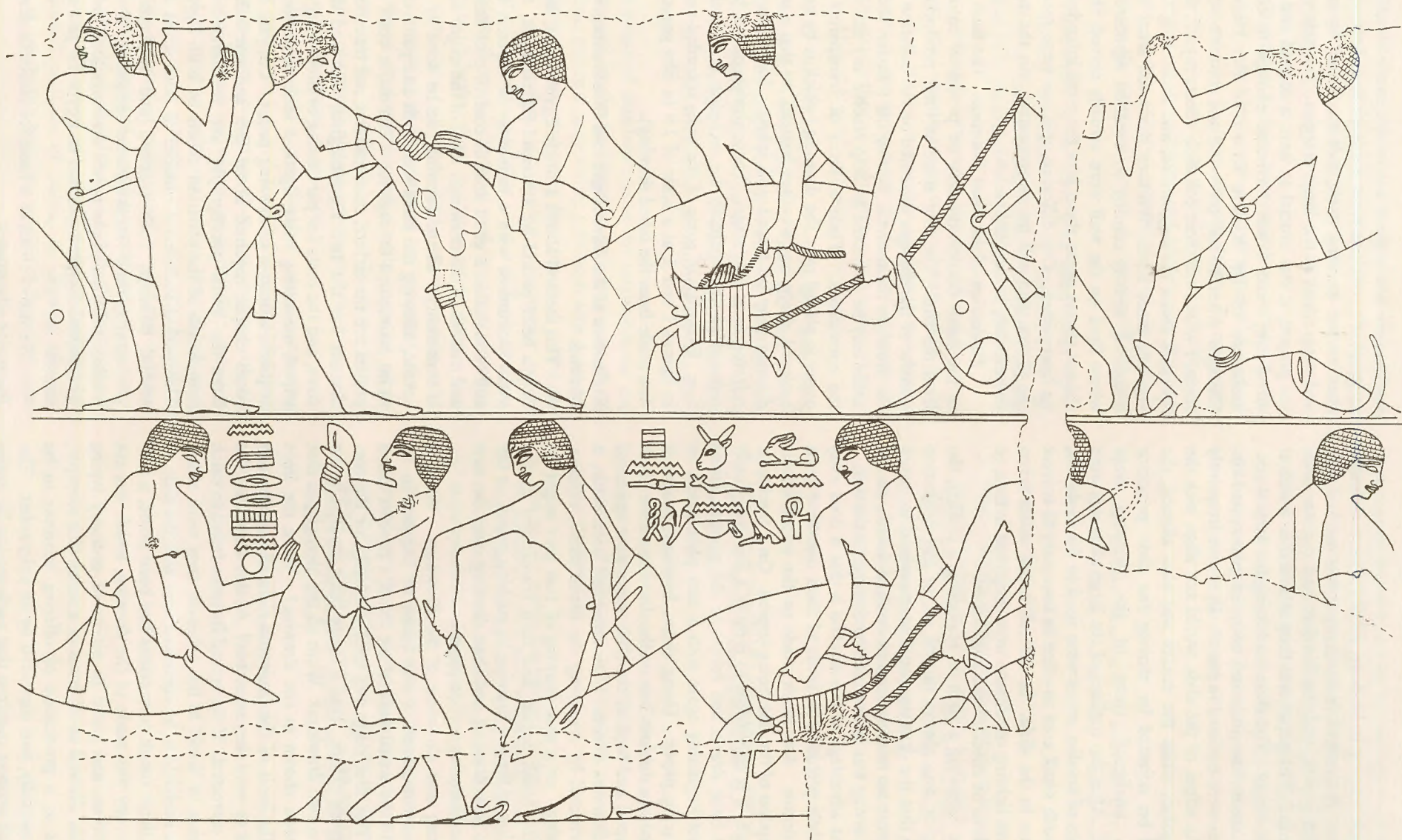


Fig. 2. The Chapel of Watetkhethor, Room B-5, east wall, central part

be omitted.

For each drawing to be done, all slides were collected and mounted. A sheet of drawing paper was marked with the reference points, and the borders and register lines were drawn in.⁶ The paper was then attached to a wall at a convenient height. The slide containing the largest section of the scene was projected onto the paper, and the major shapes were outlined in pencil. If, as was frequently the case, the edges of the slide would not align with the measured points while the center was also aligned, the slide could be adjusted by moving the slide projector slightly as unaligned areas of the drawing were approached. After the outlines of the large elements were drawn, slides of smaller areas were used to fill in details, realigning each small area as often as necessary to correct for distortion in the slide. In difficult areas, slides taken under various lighting conditions were projected in turn, to allow details to be checked and augmented.

Before removing a slide or realigning a section, the slide projector was always turned off or the projection blocked, so that the drawing could be examined to insure that there were no missing lines or omitted details, except where the carving was interrupted by damage to the wall.

A great advantage of this method is that it does away with the subtle prejudice in favor of lines that have been previously drawn. Any mark made on the paper affects one's perception of the line being copied. On a tracing or a photograph, it is impossible to remove a line completely once it has been drawn and return to the pristine initial state without beginning again with a new photograph or sheet of tracing paper. Using slides, however, makes it simple to cover a dubious line on the drawing with a blank sheet of paper, and look at the slide again as it appeared before the line was drawn. If an error had been made, it may be corrected by removing the blank sheet, erasing, and redrawing; or a new drawing of that part might be made on the blank paper, and then transferred to the erased section of the old drawing by rubbing pencil on the back of the new drawing and then drawing over the new lines (rather like using carbon paper).

Checking and Collation of the Drawings. When a drawing was completed, it was taken to Saqqara to be checked with the actual walls of the tomb, a process called collation. This first stage was used primarily for the correction of gross errors: Had a figure been omitted in the gap between two drawings? Were all the hieroglyphs that could be seen shown in the drawing? Were the lines drawn on the basis of the projected slide all intentionally carved lines or were they scratches? At this stage also, the faces were corrected. If the traced features failed to catch the expression or "look" of the originals, they were either redrawn, or sketched to be corrected later with the slide.

After these rough corrections had been made, a full-scale photocopy was made of the drawing, which was cut up into sections and glued to pieces of ordinary typing paper.⁷ This allowed small areas of a scene (for example, two figures in a procession of offering bearers) to be examined carefully, and corrected by an epigrapher. The fact that this process required that each section be exam-

ined in turn was a great aid to systematic checking. The epigrapher's revisions were made on the photocopy rather than on the drawing itself, and elucidated by comments and suggestions in the large margins. For this portion of the project, it was crucial to have a second and unprejudiced eye; and I was fortunate enough to obtain the assistance of Dr. Robert Ritner of the University of Chicago. After he had corrected and commented on each scene, I went over these collation sheets myself, noting my opinions about his suggestions, and rechecking the drawings one more time. We then discussed areas where we disagreed, usually coming to eventual agreement about where lines on the wall were actually carved, though we did not always agree about how the artist intended them to be interpreted. Our differing opinions were recorded on the sheets, and will be incorporated into the epigraphic commentary in the publication.

Production of the Final Drawings. The final drawings of the tomb decoration may be produced entirely away from the site. The first stage in their production is the transfer of the changes indicated on the collation sheets to the drawings themselves. During the transfer, slides of the areas may be projected to help resolve any ambiguities in the corrections. Then a sheet of transparent drawing paper is placed over the drawing (which is by now rather battered, dusty, and weather-beaten), so that a new, clean drawing may be traced and inked. Slides may also be referred to at this stage. These drawings can be further reduced photographically for inclusion in a final publication. Examples of some of the walls recorded can be seen in figures 1 and 2, at a scale of 1:6 (a fifty percent reduction made from the inked drawing).

Evaluation of the Advantages and Disadvantages of the Method.

This method allows a single Egyptologist, assisted for only a brief period by a second Egyptologist, to copy a small monument with a minimum of expense and time, and to maintain a good deal of control over the accuracy and content of the drawings. One of the major advantages is consistency: all the drawing can be done by the same person, allowing the same standards and patterns of work to be maintained throughout. The major costs of such a project are the airfare, maintenance, and transportation to the site for the two Egyptologists, film and developing costs, and the costs for purchasing or borrowing a camera, tripod, measuring tools, lights, a slide projector, and the requisite amounts of drawing paper. Copying the three-room chapel required about five and one-half months, from the initial photography and measurements to the completion of the collation sheets by both Egyptologists. This period included a number of false starts as well as several holidays, both planned and unplanned. The photography and measurement required about three weeks; collation of the pencil drawings took two months. The second Egyptologist was in Egypt for just under one month.

The use of slides as a basis for facsimile drawings has five major advantages:

1. It does not require direct contact with the monument, the principal advantage of photographic method, yet it retains the logistical simplicity of more direct copying.
2. While tracing a slide, it is possible to reexamine the original image by covering the drawing with a blank paper so that the lines already drawn do not prejudice the eye; and it is possible to check the completeness of the drawing and insure that the lines drawn convey the real appearance of the wall by blocking the projected image or turning off the projector.
3. Multiple slides of the same area taken under different lighting conditions may be projected on the drawing in turn, allowing different details to emerge and all to be recorded.
4. The resulting drawings are already reduced to a scale where they can be easily checked and taken to the site. They are also easier than tracings to transport in general: I was able to roll all 22 of the drawings for the Watetkhetor chapel together and transport them to the United States by air as carry-on baggage.
5. Because the initial pencil drawings and final inked drawings are completed away from the site, longer-term projects could plan very efficient field seasons, combining the collation of the past season's work with the photography and measurement for the next, with the time-consuming production of drawings between.

The principal disadvantage of the method is the distortion created by the photography and projection of the image. This can to a large extent (although with considerable difficulty) be controlled by the measured points and borders; nevertheless, incremental adjustments in the alignment of the slide projector (also a difficult and frustrating process), even if frequent and tiny, must introduce inaccuracies. Whether these inaccuracies are greater or of a more significant type than those accompanying other methods (stretching and slippage of tracing paper, distortion in printed photographs, and the shrinkage of photographic emulsions) is difficult to say. A macro camera lens should lessen both the distortion and the frustration accompanying realignment of slides.

Another disadvantage is the fact that the drawings are made away from the wall, so that the original drawings may require more correction than ones made with the actual three-dimensional object in view. The measurement and plotting of reference points, though requiring tediously meticulous attention, has the side benefit of making the epigrapher more familiar with the wall and especially the patterns of overall composition.

The projection of slides onto a grid of measured reference points will never, and should never, entirely replace the traditional methods of tracing or drawing on photographs in producing facsimile copies of Egyptian tomb

and temple decoration. As has always been the case, the choice of an epigraphic method must depend on the scale, type of decoration, and general character of the monument to be recorded. This attempt to develop another method will, it is hoped, increase the options available to Egyptology epigraphers, and help to inspire further consideration of epigraphic questions and "new and improved" variants on traditional methods.

Notes:

1. For an extensive discussion of the development of epigraphic techniques, R. Caminos, "The Recording of Inscriptions and Scenes in Tombs and Temples," in R. Caminos and H. Fischer, *Ancient Egyptian Epigraphy and Paleography*. New York: The Metropolitan Museum of Art, 1976.
2. Most extensively used by the Oriental Institute Epigraphic Survey at Chicago House in Luxor, the details of this method and its development are described by C. F. Nims in "The Publication of Rameside Temples in Thebes by the Oriental Institute," in *Textes et langages de l'Égypte pharaonique: Hommage à Jean-François Champollion* (Bibliothèque d'étude 64), II, 89-94. Cairo: Institut français d'archéologie orientale, 1972.
3. The Saqqara Expedition, *The Mastaba of Mereruka*, I, 1-2. Chicago: 1938.
4. I was quoted this price both in the spring of 1986 at Actina and the summer of 1987 at a photography supply store in Midan Mustafa Kamel, Cairo.
5. Small items such as these pointers vary in their availability; Lotus seemed to have a larger selection of such things than elsewhere. I am grateful to Ray Johnson, of Chicago House, Luxor, for giving me the name of this store and for other helpful suggestions about finding drawing supplies.
6. This resulted in some regularization of these grid lines; however, the usefulness of these lines in aligning the slides seemed to outweigh in value the loss of the information conveyed by the slight, and presumably unintentional, jogs and wobbles in these lines. Major irregularities were, of course, noted and indicated.
7. This method is a direct borrowing from the techniques of collation devised over decades of practice by the Oriental Institute's Epigraphic Survey at Chicago House. My debt to this institution, to its director Dr. Lanny Bell, and to the artists and epigraphers with whom I studied the art of collation and epigraphy during the 1978-79 season is immense.
8. I am grateful to Peter der Manuelian for his comments on an earlier draft of this paper.

Ask any Archeology Club member what he likes best about ARCE and he'll probably reply, "The trips, of course!" Indeed, ARCE excursions are a very popular outreach activity with the Cairo expatriate community, providing opportunities for uncommonly informative visits to special locations. Camaraderie is at a high level on such outings, too, resulting in a scurrying to sign up again whenever a trip is announced. This year, groups went to Alexandria, St. Catherine's, and the Fayyum on weekend

THE SOUTHERN PYRAMIDS

Studies in Reconstruction

KATHY HANSEN

Editor's Note: Kathy Hansen, a free lance writer/photographer from California, is currently preparing two guide books on Egypt and working as a conservator with the Anthropology Laboratory at Saqqara. She joined the ARCE tour group for its March study trip to the Fayyum and kindly agreed to share the experience and information with *NARCE* readers.

"Ruined objects are far more interesting than museum perfect specimens, for they tell us much about how objects were constructed."

Egyptologist Michael Jones stands facing the Middle Kingdom mud-brick pyramid of Sesostri at el-Lahun. At his back, the Bahr Youssef enters the gap in the limestone ridge to bring life-giving water to the Fayyum Oasis. Here Middle Kingdom pharaohs constructed irrigation projects to tap the depression's resources, building residences and tombs in their favorite hunting and play ground.

Architecturally, Jones explains to the ARCE tour members, the structure is innovative. Sesostri's engineers, building in plastic mud-brick, faced greater challenges than the pyramid builders before them who had used stone. The pyramid caps a rocky knoll which forms its core. To anchor the bricks, the ancient engineers built an interior framework of limestone pillars which are now visible at the corners of the structure. Then they carefully angled the unfired bricks so that the structure wouldn't collapse, sliding down on itself. Lastly the entire pyramid was capped in fine Tura limestone.

The entrance, instead of occupying the usual northern face, is instead placed at the south. The underground chambers, no longer a simple corridor as in the Old Kingdom pyramids, become a branching maze of corridors and chambers.

excursions and on a week-long camping trip to four oases. In June, Michael Jones and William Lyster will lead a group to archaeological and Islamic sites (and to the beach!) in Turkey.

We asked two participants to share their trip experiences with *NARCE* readers, and we are grateful to Kathy Hansen, who went to the Fayyum, and to Bonnie Harris, who joined the oases adventurers, for their reports and reflections.

Standing on the eastern ridges, Jones points out that the mortuary temple still occupies its usual position in the east, and beyond it, at the end of the no longer visible causeway, the remains of the valley temple lie buried under modern cultivation.

To the south of the pyramid proper, Petrie uncovered the burial chambers of the princesses of Lahun; their jewelry now graces the Antiquities Museum in Cairo and the Metropolitan Museum of Art in New York.

Expansive, Jones points out that the reliefs from the nobles' tombs always show migratory birds which would be passing through Egypt only in the season of inundation. The scenes of marsh hunting, which show the tangles of papyrus roots covered with water, similarly point to the annual flood. Perhaps, he suggests, rebirth is connected with the annual flood, and since the pyramid stands on high ground, untouched by surrounding flood waters, that the people saw the pyramid as a symbol of the original mound of creation emerging from the waters of chaos.

To the north, we encounter the queen's pyramid and a row of mastabas for other members of the Royal Family, all hewn from the living rock, the only examples of such construction known. Here, visible salt encrustations relentlessly flake away the stone.

Behind the tombs stand the remnants of a mud-brick wall. Its state of disrepair exposes the alternating courses of headers and stretchers. In every fourth course, ancient masons inserted woven grass mats to stabilize the structure -- much as modern re-bar reinforces concrete.

We return to the embassy vans and, while eating our picnic lunches, gaze over the desert sands toward the ruins of the pyramid city Petrie called Kahun. The desert sun, nearing its height, bakes us. To escape its heat, we continue our journey, driving through lush green fields of wheat, fava beans, and berseem.

Headed for Hawara, we pause at the ruined pyramid of Amenemhat III's daughter, princess Neferuptah. Here again, the structure's ruined state exposes its burial chamber which had been sunk directly into the rock. After the sarcophagus was positioned, the tomb had been roofed with slabs, one of which still lies *in situ* across the chamber walls. Of the pyramid and its complex, nothing remains.

Now frogs, splashed in brilliant red and green, sit in the reeds which grow from the damp silt covering the floor of the chamber.

About three kilometers northwest of this ruined pyramid lies the complex built at Hawara by the king himself. Stripped of its limestone protective coat, it stands weathered, and from a distance, its crumbling mud-brick resembles a natural mountain.

To its south, Amenemhat built the wondrous temple described by Strabo as the Labyrinth. Today, little remains of this splendid temple. Only splinters of Aswan granite and quartzite lintels and columns litter the mounds of limestone chips.

The pyramid itself, anchored to its rocky core by a limestone foundation, continues the Middle Kingdom innovations begun at Lahun. The entrance remains in the south, and the increasingly complex passageways in the interior trap-doors cut into the ceilings.

To explain the disappearance of the limestone casing, Jones leads us around the pyramid to the west. Here, between the slope of the mud-brick mountain and the banks of the Bahr Seila el-Gaidi, he points out blackened lumps of slag, the remains of Roman lime kilns. Hunks of limestone, scorched gray by the kilns and mixed with grooved Roman pottery sherds, litter the ground. Nearby stands a limestone bust, perhaps of Amenemhat himself, apparently saved from the mouth of a kiln.

Once more, we climb into our air-conditioned vans (their steel plated sides and bullet-proof glass now beginning to resemble tombs) and head for our last stop of the day, Meydum.

Isolated on a rising plain, the limestone casing of the steeply terraced structure glints golden in the afternoon sun. Like its successors to the north at Giza, the pyramid is far more grand than its photographs would imply, raising its truncated apex 215 feet into the sapphire Egyptian sky.

In this ruined Third Dynasty structure, we can trace the developmental steps leading to the first true pyramid. Unlike the ones we'd previously visited, it is constructed of stone. Apparently it was first built as a five-stepped step pyramid and then enlarged to eight steps. Finally the steps were filled in with dressed limestone creating a smoothed-sided, true pyramid. Today, traces of this perfectly fitted casing remain at the foot of the structure. The disappearance of this casing at the upper level was due to later quarrying.

Subsidiary buildings were arranged around the complex in what would become the standard Old Kingdom layout: the entrance on the north face, the queen's pyramid to the south. The mortuary temple occupies the eastern side. A simple two room structure, it still contains two uninscribed stelae; a thousand years later 18th Dynasty pilgrims attributed the pyramid to Snofru. The causeway led to the valley temple which would have been surrounded by the floodwaters of the Nile at inundation.

Today, visitors reach the pyramid's entrance by a step of steep stairs. Inside, the corridor angles sharply down-

ward into the bedding rock. Nearly vertical stairs then lead up to the single burial chamber. This simple rectangular room is roofed by a stone corbeled vault, the earliest known. Still *in situ* is a Lebanese cedar log, perhaps a holding beam for a rope used to haul heavy objects into the chamber.

Around the pyramid, local dignitaries built their mastabas, many of which have yielded up treasures to the modern world, including the Meydum geese and the statue of Prince Ranefer and Nofret.

Once more we climb into the vans, this time to return to Cairo, leaving the pyramid alone on its deserted plain, its golden color beginning to fade as the fiery globe of Aten sinks toward the western horizon.

FOUR OASES, SEVEN DAYS

BONNIE HARRIS

Editor's Note: Bonnie Harris is editor of *The Nile*, a U.S. Embassy bi-weekly publication and, in 1987-88, was president of the Ma'adi Women's Guild. She has been an ARCE enthusiast since arriving in Cairo over four years ago and has attended many lectures and taken many trips. The Harrises will be moving to the Ivory Coast during the summer.

The advertisement read, "Join an ARCE-sponsored, 7-day camping tour of the four oases of Egypt's Western Desert -- Bahariyah, Farafra, Dakhla and Kharga, from March 25-April 1, 1988." Who signed up for this drive-it-yourself trip? Twenty-nine adventurous Cairo residents, ranging in age from five to respectable mid years and including diplomats, teachers, two houseguests, a travel agent, one of Egypt's foremost guidebook authors, Jill Kamil, and nine children. Many were ARCE enthusiasts, members of the Archeology Club, and participants in other ARCE trips with archaeologist Michael Jones as guide. The adults all have a lively curiosity about Egypt's history, though the depth of our knowledge varied a good deal! We were all glad to be escaping Cairo's crowds, noise, and pollution for a much less peopled, slower-paced part of the country. We anticipated an adventure and we weren't disappointed.

DAY 1: Made the 340 kilometer drive from Cairo to the Iron Mines Guest House at Bahariyah Oasis in six hours. Left Cairo by the pyramids and were quickly into the desert, driving across an unexciting, flat limestone plateau until the approach to the Oasis, when we drove down an escarpment into the depression and black, flat-topped hills appeared on the horizon. We had our first inkling that the romantic picture we often have of oases might be wrong: no sea of palm trees ahead but several small islands of green. This proved to be the case for all four oases; they are collections of many small oases.

Stayed 40 kilometers from the main town of Bawiti at the Iron Mines Guest House, with hot water, good food

and gas in Bawiti. The iron mines are a new source of employment in the area, supplementing agriculture. Antiquities were modest -- the tombs of local governors dating from the 15th to the 6th century B.C. We were occupied in repairing both our spare tires, which we blew serially on the road from Cairo.

DAY 2: Visited the tombs and temple on the edge of Bawiti, accompanied by antiquities officials, and then began the gasless stretch from Bahariyah to Dakhla. Stopped at Al-Haez, an early church most fascinating because of its isolation -- why was it built here in the third century, and used and added to for three centuries more? Across the road loomed a Roman structure, probably a fortress but hard to say.

As we drove towards Farafra the black iron-flecked desert changed to the limestone of the "White Desert." Camped about 125 kilometers beyond Bahariya behind a large limestone hill. A highlight for all of us -- the kids off hunting interesting rocks, and then a quiet, windless, cold night of incredible stars.

DAY 3: On the road to Farafra Oasis, less than 75 kilometers. Nearing Farafra the cliffs on each side of the road receded and we enjoyed looking at fantastic rock columns. Were met in town by a police escort which was with us all the way to Kharga.

Farafra fit our preconception of an idyllic oasis. No remarkable antiquities but Roman irrigation works are still in use. A beautiful, immaculate small town with interesting mud-brick architecture that might have come straight out of Egypt's pharaonic past. Enjoyed tea and dates in the lush garden of the Omda and then toured the village with town officials and the school's English teacher. A hot spring gushes up in the center of town. Mr. Badr, a local artist, has painted murals on the homes of proud Hajjees, people who have made the pilgrimage to Mecca. We saw these murals in all the villages we visited on the trip -- usually depicting the method of transport, a scene of Mecca, date of the trip, and verses from the Koran. Mr. Badr had also painted all the windows of the school with important historical figures, from Egypt's Mohammed Ali to Napoleon, and with birds and flowers. Delightful!

Stopped at a hot spring outside of town, hoping for a swim. The spring was clear and hot but the surroundings were grubby. Not a good campsite but more and more of us decided to brave the watching eyes and get the dust off.

About 50 kilometers beyond Farafra we found another hill to camp behind and enjoyed another clear, starry night. We were obviously in the basin of an ancient sea and could collect fossils which had fallen out of the crumbling limestone.

DAY 4: We all used our jerrycans of gas to fill up for the 375 kilometer drive to Dakhla. A day of fantastic vistas as we climbed up onto a plateau and looked out on a sea of sand -- only sand. The escarpment moved farther off, then closer. We looked for a small Roman town near

a well Ahmed Fakhry mentions in his classic book on Bahriyah and Farafra oases, but soldiers told us it had been bulldozed as part of a new agricultural scheme. Green islands began to appear on the landscape, and about 100 kilometers from Dakhla we saw the Dakhla escarpment ahead of us. Clearly a much larger oasis as we began to pass pleasant mud-brick villages amid fields and sand dunes, each one with a prominent, tidy school.

About 20 kilometers from the oasis's main town of Mut we stopped at el-Muzauwaka to see a Roman town and tombs in the cliffs, then down the road to the intact and, until recently, inhabited medieval town of el-Qasr, built on an ancient Egyptian town containing temples of Roman date. Narrow streets and crumbling mud-brick houses decorated with carved acacia wood lintels and crude mashrabia windows are perched on a hill.

Finding ourselves tired and cranky, we dragged on to our last stop of the day -- and a highlight of the trip -- the temple of Deir el-Hagar. Michael Jones was right; it was the closest we could come to seeing what artist David Roberts saw in the 1840's when he visited the unexcavated temples in Egypt, an early second century A.D. Roman temple collapsed in on itself, buried in sand and never touched. Close to sunset we explored the site with Michael and then looked at a Roman tower house of several stories and heaps of pottery -- ancient "garbage."

Alert again, we drove the short distance into the town of Mut, and to the hot springs rest house. Some of the group camped nearby, some used the modest rest house with its murky hot swimming pool.

DAY 5: Dakhla has a wealth of things to see and a very efficient Manager of Tourism, Mr. Ibrahim, who accompanied us and speeded up our progress from place to place. First, an unanticipated and interesting stop at the Temple of Amon Nakht ("Amon the Strong"), probably built during the time of the Emperor Augustus in the 1st century B.C.-1st century A.D. The Canadian Dakhla Oasis Archeologists Project had just begun work here and it was fascinating to see the beginning of a dig, with columns and walls at roof level beginning to emerge. Michael pointed out that this gives us an idea of what the larger temples in the Nile Valley looked like in the 19th century. With more scientific excavation methods, though, a much larger archive of information is being gleaned today. We heard how toilet paper, in the form of a papier mache, is being used to absorb water and salts from the structures, a tedious but effective method (white works better than blue!). Interestingly, Egyptologists from Winlock in the 1920s to Fakhry in the 1940s had identified the flat stones now exposed as the roof as the remains of a temple floor. This must have been a beautiful site during a greener age -- Michael pointed out the remnants of the acacia savannah.

At Bashendi village we enjoyed visiting a home, drinking tea and shopping from village women as well as seeing several of the first century Roman tombs that have been uncovered beneath the houses. The tomb of an

Islamic Sheikh is built from the stones of a Roman period tomb chapel. The clean, spare mud-brick houses might, once again, have come from Egypt's ancient past.

After lunch a stop at Balat, where IFAO is excavating massive 6th dynasty mastabas, the tombs of the earliest governors of the oasis. Several more stops -- another Islamic town, the very early Christian settlement at Smint, and then back to Dakhla. Overload for this amateur; it was all a blur.

DAY 6: As we left Dakhla we stopped briefly at the small ethnographic museum built in the style of an Islamic house and housing an interesting collection of home, farm, and hunting implements. Clay depictions of life in the area, the work of a local artist, are displayed in soft lantern light. An unexpected pleasure!

A 170 kilometer drive east to the last and largest oasis, Kharga. Just outside the large town of El Kharga we crossed the Abu Muharik ("Father of Movement") dune field, a narrow band of moving sand stretching 450 kilometers in a northwest to southeast direction. The dunes control the path of the road, which has been rerouted in hairpin curves. Telephone poles have been extended upward on top of those which are buried.

A quick stop at the Hamadallah Hotel (clean, hot water, hooray!) and then just outside of town to see the Hibis Temple, which will soon be moved to a new site to save it from subsidence. Perhaps it was begun under a 26th dynasty pharaoh, then enlarged by the Persian king Darius I at a time when peaceful travel was possible all over the Persian empire. Hibis has the most complete set of Egyptian-style reliefs from this period. As we saw so often on this trip, the gods of Thebes had been brought to the oasis -- Amon, Mut, Khonsu, Osiris, Isis and Horus. This was one of the most beautiful sites on the trip and many in the group returned several times.

Close by we saw the 4th to 6th century Christian cemetery at Bagawat where over 250 domed chapels built over tombs dot the landscape. From a distance the mud-brick columns, arches, and capitals look quite finished; only close up is their crude construction apparent. Inside, some of the plastered ceilings depict painted scenes from the Bible, such as scenes from Exodus. Town and spring were located mid-way between the Hibis Temple and the cemetery.

DAY 7: We had talked about the great desert trade route, the *darb el-arba'in* ("the way of forty days"), but it was visits on our last day that brought it most to life when we stopped at two hilltop fortified temples. Qasr el-Ghudweida is a sandstone 25th dynasty and Ptolemaic temple that was overwhelmed over centuries by houses and then surrounded by a Byzantine fort. We had all heard descriptions of the great temples before they were excavated but this visit brought the descriptions to life. Such a hodgepodge of houses and wells and bread ovens and storerooms! The wind whipped over us and we could

imagine the camel trains on the route linking Egypt with the Sudan.

On to el-Zayan, another Ptolemaic-Roman period temple surrounded by a Byzantine fort protecting the trade route. If only reluctant young history students could see places like this! Layers of history, untidily impinging on each other, with building materials being recycled and old sites being turned to new uses.

Stopped at Doush where a French Institute team came to excavate a Roman temple built mainly by Hadrian in the mid-2nd century A.D. The last day of the dig and a flurry of activity as they waited for the inspector from the Department of Antiquities to seal the site. Fun to see the tents, storerooms, and ancillary buildings at an active dig.

We lunched under the trees of a small oasis, and on our way to Kharga stopped at a modern architectural experiment, a town center built by Hasan Fathi in the 1960's. Visually interesting with its arches and domes, local people would never move into it and it sits unused in the desert.

DAY 8: We took off on our own for Cairo, heading for Assiut and then following the Nile home. The break from urban hassles was complete, and the people we met in the oases had been hospitable and friendly. We had felt welcome. We had seen so many examples of ancient activity -- trade, tourist travel, religious pilgrimages, bustling towns, successful agriculture. What led people to develop these remote, apparently marginal areas and to leave behind such incredible monuments?

While on the trail of antiquities in the four oases we had also enjoyed their idyllic scenery -- the crystal sharp light and striking colors, and the visual contrasts of palm groves, fields and deserts, especially in the area of the Dakhla escarpment. We will remember the picnics on small oases and sleeping under the stars as much as the temples and tombs.

COMPARATIVE VIEWS OF EGYPT

BARRY IVERSON

Captions by Nihal Tamraz and Barry Iverson

Editor's Note: The first part of this article ran in NARCE 140. It covered photographs of the following:

Cleopatra's Needle, Alexandria (cover illustration), 1870s
Interieur de la mosquee el Azhar (1870s, 1986)
Mosque of Sultan Hakim (1860, 1986)
Cairo, Tombs in the Southern Cemetery
Second View (1957, 1986)

In this part, Mr. Iverson continues his "Comparative Views of Egypt," and for the sake of readers who missed the introduction in the first part, we repeat it here:

Barry Iverson, an American, moved with his parents to Alexandria in 1965, where he lived for five years. After completing secondary school in Norway and Switzerland, he returned to the United States to pursue an undergraduate degree in journalism at the University of Colorado. After a brief teaching post in England, he moved back to Egypt in 1980 as a free-lance photojournalist and began working for *Time* in 1981. In 1982 Iverson was severely wounded near Sidon while covering the Israeli Invasion of Lebanon. After a three-year convalescence in Boston, Iverson returned to Cairo in 1985 for *Time*. That year he was also awarded a Fulbright Grant to research the history of photography in 19th century Egypt. Iverson now resides in Cairo where he covers the Middle East for *Time* and continues his work on the Rephotographic Survey of Egypt.

"TOMBS OF THE KALIFS"

Photographer Unknown (perhaps W. Hammerschmidt)
Albumen print, c. 1860s
Photograph courtesy of the Prints & Photographs Division,
Library of Congress

Photograph by Barry Iverson, 16 May 1986

The panorama shows the khanqahs of Faraj ibn Barquq (1411) and al-Ashraf Barsbay (1432) on the left side, the tomb of al-Rifa'i (mid 16th century), the tomb of Khadija Umm al-Ashraf (1430-40), and the tomb of al-Saba' Banat (1450) on the right side. Khanqahs for Sufis were usually built in remote and vacant areas, like the desert, to help the Sufis carry out one of their rituals: meditation.

The significance of the 1860s photograph is that it

The Rephotographic Survey of Egypt (RSE) began in 1983 with the following aims: 1) employing black and white rephotography as a comparative methodology to survey several distinct subject areas; 2) chronicling the development of photography in Egypt from 1839-1900; 3) analysis of the changes evident in the 19th and 20th century visual documents.

After two seasons of fieldwork, together with my assistant, Nihal Tamraz, graduate student in Islamic Art and Architecture, the RSE has successfully replicated more than 120 sites photographed by 19th century photographers. The majority of these are Islamic sites in Cairo, with a smaller portion being Pharaonic sites as far south as the Meidum Pyramid, various 19th century buildings and street scenes in Cairo and Alexandria, and scenes in the Sinai.

Phase II will encompass rephotographic fieldwork in Upper Egypt, edifices and villages along the Nile, and the oases. In addition, archival research is ongoing at several archives and institutes.

I would like to thank the Fulbright Commission for sponsoring, in part, Phase I of this work. Also, thanks to Dr. Ahmed Kadry, Dr. Wafa as-Siddiq, and others of the Egyptian Antiquities Organization who offered encouragement and granted necessary permits. Finally, my thanks to ARCE for support in Phase II of the project.

reveals an edifice which no longer exists. It lies at the vanishing point of the line joining the two khanqahs (see the bottom right of the minaret of al-Ashraf Barsbay). From preliminary research it is likely that the structure was the sabil of the Rab' of Qaytbay; however, it may also have been a mausoleum. The visual evidence suggests a rectangular opening surmounted by the triple window set (qamariyyat) similar to that below the larger dome of Barsbay.

The new photograph, taken from the cemetery of the Martyrs of the Palestinian War, shows both khanqahs and part of the tomb of al-Rafa'i. The previous desert spaces are filled and now constitute a vast living quarter. It is interesting to see here the addition of the domed tomb of Qurqumas next to the khanqah of Barsbay, which was previously located in front of the entrance portal of the mosque of al-Hakim.

"THE MOSQUE OF SULTAN AL-ASHRAF QAYTBAY"

Photographer Unknown, Albumen print, c. 1860s
Collection of Barry Iverson

Photograph by Barry Iverson, 22 April 1986

This mosque, built between 1472 and 1474 by Sultan al-Ashraf Qaytbay, is one of a series of buildings erected by him. Consisting of a tomb, a madrasa, and a sabil/kuttab, the mosque is considered one of the masterpieces of the Circassian Mamluk period for its fine stone carving. This is exemplified by the stone carved dome, the undulating zone of transition, and the arabesque spandrels of the trilobed entrance arch. The wooden eve above the kuttab has partially fallen down, revealing the inscription above the portal. The stairs leading to the entrance portal were surrounded by a wall surmounted by trefoil crenellations echoing those on the roof. This has disappeared in the new photograph, where the staircase is now revealed. Extensive restoration work took place in the 1980s. The wooden eve above the kuttab and the portal has been restored. The mosque has been surrounded by an iron fence for protection against the street and urban encroachment.

"CAIRO, FROM THE CITADEL, AND MOSQUE OF SULTAN HASSAN"

Photograph by Francis Frith, 1856-59
Albumen print, signed in the negative
Photograph courtesy of the Prints & Photographs Division,
Library of Congress

Photograph by Barry Iverson, 9 March 1986

Sultan an-Nasir Hassan, son of Sultan an-Nasir Muhammad ibn Qala'un, began construction of the tomb Madrasa in 1354, and in just two years the massive complex was completed. The original dome fell in 1661. This dome (probably of wood) was described in 1617 by the Italian traveler Pietro della Valle as of markedly onion shape.¹ The marble of the sahn was finished after the Sultan's death (assassinated in 1361). Evidence of Seljuk-Anatolian influence is seen in the decorations on the facade and by the sheer size of the madrasa. It has four iwans, each one designated for the teaching of one of the four schools of Islamic law.

At the far right side of the photograph stands the Mahmudiyya mosque (1568), with the earliest "sharp pencil" type of minaret in Cairo. Behind the latter is the mosque of Qani Bey "Amir Akhur" (1503) with a two-turret minaret, a feature of early 16th century minarets. On the left side behind the mosque of Sultan Hassan, is a court with arcades covered by a flat roof. Behind it lies the art nouveau palace of al-Hilmiyya. Both edifices no longer exist in the new photograph. In the foreground, malqafs for catching the north wind are seen, and in the far foreground, the horizon line in the desert is clearly evidence in the 1850s, while pollution and haze of the 1980s makes such a view today a rare delight.

The new photograph shows a completely urbanized cityscape. To the right of Sultan Hassan stands the mosque of Rifa'i, completed in 1912. Erected by order of the Khedive Ismail's mother, the mosque was built on the site of the Rifa'i Zawya, thus its name. Between the two mosques runs Mohammad Ali Street (diverted in 1987), laid down in the 1870s during Khedive Ismail's reign. Muhammad Ali Square to the south of Sultan Hassan was called Rumeilah Square in the 1850s (the site of a busy market and the traditional gathering point for the departure and return of the Mahmal, the famous palanquin sent yearly to the Holy Cities), and saw extensive changes in 1913 with the demolition of several small streets and buildings.²

1. John D. Hoag, *Islamic Architecture* (New York: Harry N. Abrams, 1977), 169.
2. Karl Baedeker, *Egypt and the Sudan: Handbook for Travellers* (Leipzig: Karl Baedeker, 8th revised edition, 1929), 73.

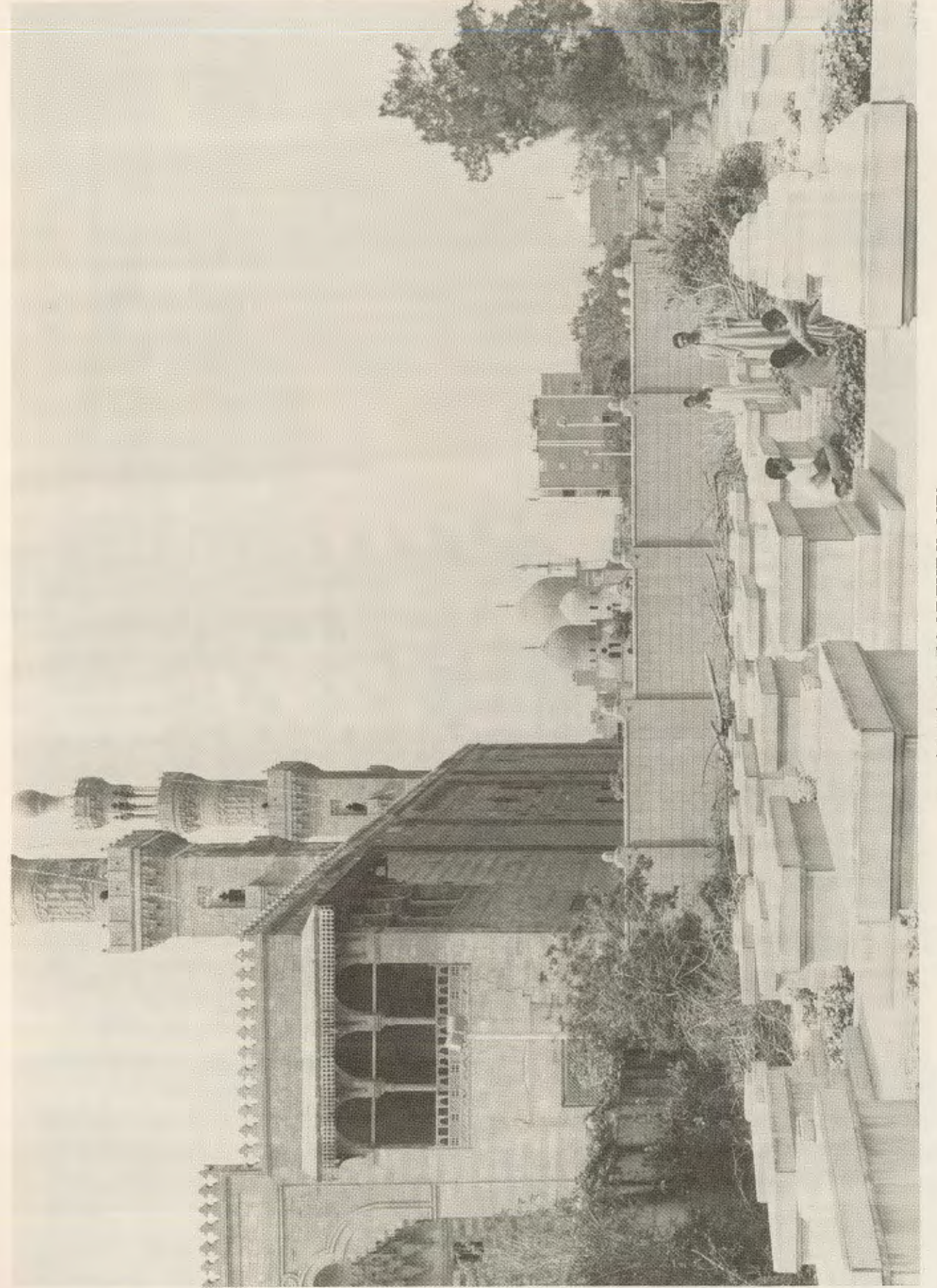
Appendix

Barry Iverson has requested that the following sources be given for the first four photographs that appeared in Newsletter 140 in this two-part survey of comparative photographs of Egypt.

1. "306. Interieur de la Mosquee El Azhar," by Pascal Sebah. Collection of Barry Iverson.
2. "656. Mosque of Sultan Hakim" from "Frith's Photo-Pictures: The Universal and Uniform Series." (Exact dating and photographer from this series cannot be attributed since Frith hired other photographers to work for him at different periods. The original photograph in the possession of the Library of Congress, Washington, also had another photographer's name stamped on to the print surface next to "Frith's Series" — that of "Dumas/Beyrouth." The nature of their professional relationship is unknown. The 1873 "Catalogue of Frith's Photo-Pictures: The Universal and Uniform Series" contains no reference to Dumas.)
3. "Cairo, Tombs of the Southern Cemetery, Second View" from Francis Frith, *Egypt, Sinai and Palestine, Supplementary Volume* (London: William MacKenzie, [1862?], plate 6.
4. "Cairo, From the Citadel, and Mosque of the Sultan Hassan" from Frith, *op. cit.*, plate 1.



4. (OLD) "TOMBS OF THE KALIFS"



4. (NEW) TOMBS OF THE KALIFS.



5. (OLD) (UNTITLED)



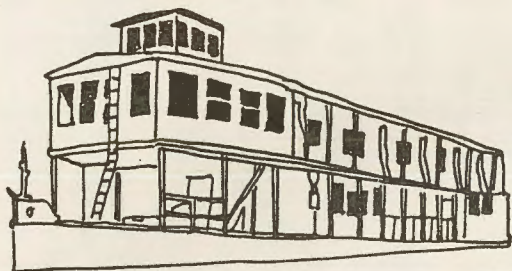
5. (NEW) MOSQUE OF THE SULTAN AL-ASHRAF QAYTBAY.



6. (OLD) "CAIRO FROM THE CITADEL, AND MOSQUE OF THE SULTAN HASSAN"



6. (NEW) CAIRO FROM THE CITADEL AND SULTAN HASAN MOSQUE.



EAO

Spring arrived in Cairo on schedule with 90 degree sunshine for Shem el-Nessim and quickly progressed into summer a few weeks later with record-braking mid-May temperatures of 115 degrees which unhappily coincided with the last few days of Ramadan. The 'Id al-Fitr brought cooling breezes, however, and now the late spring heat that merges almost imperceptibly with the long summer inferno hangs lazily and hazily over the city.

The principal focus of ARCE interest throughout the Spring has been the prospect of a replacement for Dr. Ahmed Kadry as President of the EAO. But three months after Kadry's departure, Dr. Abd al-Ra'ouf Ali Yousef remains the acting head as a kind of *primus inter pares* with four other "presidents" consisting of Abd al-Halim Nur al-Din for the Museums, Ahmad el-Sawi for Pharaonic Antiquities, Ibrahim Nawawi for the Nubian Office and Fathi Hassanein for the Documentation Center. Dr. Abd al-Ra'ouf is specifically in charge of the Islamic Antiquities as well as exercising whatever Dr. Kadry's powers that have not been co-opted by the Minister of Culture, Dr. Farouk Hosny, who seems in no hurry to appoint a single all-powerful President. The existing limbo-like situation is not expected to remain indefinitely since by law the EAO is meant to be an autonomous body within the Ministry of Culture, and most sources seem to think that Dr. El-Sawi, formerly Chairman of the Faculty of Archaeology at the Sohag branch of Asyut University, has the best chance of assuming Dr. Kadry's mantle.

At the Cairo Museum Dr. Mohammed Mohsin continues as the Director and Mohammed Saleh's case remains unresolved, although he is now back at the museum in one of his former capacities as curator.

Planning has begun in earnest for the forthcoming International Congress of Egyptologists this Fall (October 29 - November 4) to be held at the Arab League Building next to the Hilton and at the Geographical Society Complex on Qasr al-Aini street next to AUC. The call for papers has gone out as well as notices for final registration. We look forward to welcoming many of you here for this once-every-four-years event and hope that substantial numbers of those coming will take advantage of the splendid two week tour that Terry Walz and the New York office is arranging for the period immediately after the ICE.

Visitors and Expeditions

The waves of visitors that passed through Cairo in the first ten weeks of 1988 began to trickle off sharply by the end of March and the advent of Ramadan. At present only two expeditions are actively at work -- the Yale-Penn Abydos group which will continue its labors through June under the leadership of David O'Connor's able assistant field director Janet Richards, and this year's Kom el-Hisn expedition currently conducting a three-month season under Dr. Robert Wenke, formerly ARCE Cairo Director (1982-84), with funding from the National Science Foundation.

Fund-Raising

Director of Development Marilyn Winter Alghosein's efforts of the past six months have begun to bear fruit with a number of new corporate memberships received, notably from Kodak, Bank of America, and Squibb, with Bechtel promised. Phillip Morris generously donated \$1,000 in March and Mobil Oil has expressed interest in assisting ARCE in efforts to help conserve rapidly deteriorating documents in their various Cairo repositories such as Dar al-Watha'iq, Dar al-Kutub, and the Ministry of Awqaf. Unhappily for us, however, Marilyn will be returning to the States this summer, and we shall once again be looking for someone to take on the very demanding task of helping us raise money locally. We are very grateful to Marilyn for the fine job she has done over the past year and wish her every success on her return to California.

Advisory Board of Executives

One of Marilyn's principal achievements has been the revival of the local Advisory Board of Executives which flourished during Mary Ellen Lane's august tenure. The newly constituted board, which consists of fifteen members drawn principally from the directors of major American and Egyptian companies active in Egypt, has already met three times and been of considerable assistance to the Cairo Director in developing new ideas for ARCE community service and development, not to mention fund-raising. The members include Howard Dalton, President and General Manager, AMOCO Egypt; Shafik Gabr, Managing Director, ARTOC Suez Trading Company Ltd.; Thomas Granger, Managing Director, Pfizer Egypt; Robert Lawrence, Director Corporate Marketing Middle East, General Dynamics Corp.; Al-Motaz Mansour, Managing Director, Misr Iran Development Bank; Ismail Osman, Chairman, El Mohandes National Food Products Company; Leslie B. Rogers III, Chairman, Mobil Oil Egypt; Omar A. Sakr, Vice President and Regional Manager, Bank of America; Said el-Tawil, Chairman, El Tawil Trading and Engineering Company; Elhamy el-Zayat, President, EMECO Travel, from the business community, ably complemented by Minister of Tourism Fouad Sultan, former EAO President Dr. Gamal Moukhtar, AUC Provost Dr. George Gibson, and USIS Director Dick Undeland. Dick is leaving Cairo after a three year stint

and will be taking up responsibilities for USIS operations in Tunis. He and his wife Joan, have been indefatigable supporters of ARCE, a reflection of their own deep and abiding interest in Egypt and the Islamic world. They will both be sorely missed by the Cairo Center.

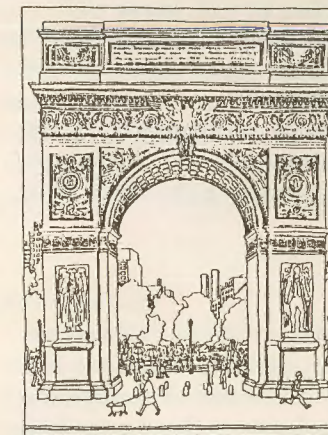
Archaeology Club

The Spring activities of the Archaeology Club began with an exceptionally successful week-long foray to the oases of the Western Desert and continued with a trip to Sinai highlighted by a tour of St. Catherine's Monastery personally conducted by Brother Markarios. The regular monthly meetings featured James Harris who spoke on the Royal Mummies, Dr. Nabil Sweilem who discussed his efforts to list and clarify the pyramids of dynasties 3 to 13, and Elizabeth Wickett who shared her special study of Luxor's Muslim Festival of Abu 'l-Hajjaj.

A two week tour of Istanbul and the western coast of Anatolia is scheduled for mid-June with some thirty members participating under the leadership of Michael Jones and William Lyster. It is hoped that such extensive travels outside the confines of Egypt will become an annual feature of the Club's activities and a trip to Russia to coincide with Orthodox Easter celebrations is tentatively planned for April of next year.

Library Gifts

The ARCE Library benefits greatly from the generosity of members. We are pleased to acknowledge Mark Singer's gift of a copy of Om Sety's diary, 1962-64, and Professor Bernard Bothmer's contribution of the two missing volumes of the Brooklyn Museum Annual (vols. 6 and 8). Many thanks to both of you.



1988 Annual Meeting

The Oriental Institute was the splendid venue of the 1988 general meeting of the ARCE, April 29 - May 1, and the general sentiment was that it had been an exceedingly well-run meeting. Much of the credit was due the Institute's director, Jan Johnson, who was program organizer, and her terrific and accommodating staff. Chief among them: Pat Moynihan, who worked on scheduling and staffing, and Gretel Braidwood, who managed the reception and put us in touch with the caterer. They and staff members, including Margaret Schroeder, worked overtime and through the weekend to make the meeting run as smoothly as it did. Warren Schultz, a graduate student at the Institute, took charge of registration during the meeting. ARCE is very grateful to the Institute for picking up numerous costs associated with the meeting, and for hosting us at a fine reception on Saturday afternoon just prior to the banquet.

Elsewhere at the University of Chicago, we are indebted to the Center for Middle East Studies, which cosponsored the plenary talk given by Dr. Scanlon and for hosting ARCE to another splendid reception that followed it. The Center's director, John Woods, was unable to attend the sessions, but his staff, including Karen Schroder and Vera Beard, took good care of us.

Among the highlights of the meeting, we can single out George Scanlon's First Plenary Lecture, titled "Excavations at Fustat, 1980-81: Novel Architecture." Dr. Scanlon was introduced by Afaf Marsot, ARCE's vice president, who dwelled on the speaker's long association with ARCE. In his talk, accompanied by slides, Dr. Scanlon discussed what he believed to be the uncovering of low-income housing in this early Islamic site. David O'Connor, ARCE's president, provided a stimulating illustrated lecture, given in Breasted Hall on Saturday evening to a lively audience, on his recent season at Abydos with the Yale/Pennsylvania excavation.

The reception and dinner that preceded Dr. O'Connor's talk took place in the wonderful Persian, Assyrian, and Egyptian Rooms of the Institute, where members, when not absorbed in conversation and good

food, could gaze on treasures of the Institute's collection and be reminded of its magnificent contribution over the years to the study of the ancient world.

Extra copies of the Program of Abstracts of the meeting are available to members who did not attend. Write the New York office and enclose a check for \$3.00 (\$5.00 for non-members).

1989 Annual Meeting

The 1989 annual meeting will be held in Philadelphia, April 21 - 23. Our hosts: the University Museum. The call for papers for this meeting will be sent to members in October, but if you have an idea for a panel and a preliminary list of panelists, contact the New York office to get the panel registered.

ARCE ICE Group Package, October-November 1988

American Research Center in Egypt is offering a special air/hotel package for members wishing to attend the Fifth International Congress of Egyptologists in Cairo, October 29 - November 3, 1988. Three packages are available, depending on air carrier and hotel accommodations in Cairo.

The first, leaving New York Thursday, October 27, 1988 and returning Friday, November 4 (8 days), includes roundtrip airfare on KLM or Lufthansa and 7 nights in deluxe hotel accommodations at the Ramses Hilton or Intercontinental (the new Semiramis). The per person double occupancy rate, based on bed and daily American style breakfast, for KLM is \$1,169; for Lufthansa, \$1,209.

The second, leaving New York Thursday, October 27 and returning November 4 (8 days), includes roundtrip airfare on KLM or Lufthansa with 7 nights' accommodation at "second class" hotels (Shepherd or Cosmopolitan). The per person double occupancy rate, based on bed and Continental breakfast, is \$1,099 for KLM and \$1,139 for Lufthansa.

A third package entails departure from New York on Friday, October 28 and return on Friday, November 4 on Egyptair, with 6 nights' accommodation at Shepherd or the Cosmopolitan. The per person double occupancy rate, based on bed and Continental breakfast, is \$995. Travel to and from Egypt on Sunday, October 30 and November 6 is also possible.

(ARCE will also offer a special "on site" two-week tour of Egypt following the conclusion of the ICE meeting, beginning November 4. For further details, see the feature elsewhere in this issue of the Newsletter.)

Single room occupancy generally costs between \$30 and \$70 extra per person depending on the hotel, while triple room occupancy reduces the per person package cost about the same amount. Details are available from the New York office.

These special flight and accommodation arrangements are available only to members of ARCE. If you are not already a member, you can join by sending \$35 membership dues to the New York office (or \$20 if student --

student validation is required when applying). Spouses and traveling companions of members need not specifically join. For further details, contact ARCE, New York University, 50 Washington Square South, New York, NY 10012 (telephone: 212-998-8890).

ARCE Receives New Ford Grant

David O'Connor, president of the ARCE, has announced with pleasure the inauguration of a new series of fellowships, thanks to a recent grant from the Ford Foundation. The grant provides funds for ARCE to support five Egyptian predoctoral candidates, enrolled in U.S. institutions, while they carry out research in Egypt on topics related to the country's development. The grant is particularly gratifying since it enables ARCE to make funds available to Egyptian scholars in the spirit of the Protocol between ARCE and the Egyptian Government, signed 1974.

The fellowship competition will begin this fall, the deadline for the receipt of applications being November 30. Anyone interested in further details, please call the New York office.

Appeal for Back Issues of the Journal

We have been asked by the Library of Congress to donate a complete set of the *Journal of the American Research Center in Egypt* to the Library, which apparently lacks a complete run. In going through our stock, we have discovered we do not own an extra complete set. We are missing volumes 2 through 9, 11, 12, 13, and 17. If any member has a copy of these volumes he or she no longer wishes to keep, could you send it (them) to the New York office? We will then forward copies to the Library of Congress.

Friends and Benefactors

This issue we are pleased to acknowledge a generous gift from Gerald Vincent of Stamford, CT, which has enabled us to purchase computers, modems, and printers for our New York and Cairo offices. Gerry, who is keenly interested in the application of technology to archaeology, and has worked with the Oriental Institute, the University Museum, the Brooklyn Museum as well as ourselves in establishing innovative programs of use for the scholarship of ancient and modern Egypt.

Speaking of electronic equipment, the Center has also received donations from Bruce Ludwig and Don Kunz which has been earmarked for the purchase of a laserjet printer, which we will be sharing with the Kevorkian Center, our New York University hosts. This printer will enable us to "typeset" our Newsletter and other communications, currently farmed out to local laserjet printer owners.

New Institutional Members

We are happy to welcome The Los Angeles County Museum as a new Institutional Member of ARCE. The curator of the Department of West Asian and Egyptian Art is Dr. Nancy Thomas, a long-time friend of the Center.

Announcements

From Farhat Ziadeh, director of the Center for Arabic Study Abroad (CASA):

The Center for Arabic Study Abroad (CASA) offers a limited number of fellowships for intensive, advanced Arabic language study at the American University in Cairo; to graduate, upper-division undergraduate students, and faculty committed to a career in Near Eastern Studies. Applicants must be U.S. citizens or residents with at least two years of Arabic language study, enrolled in a degree program of an accredited university or college, or a professor thereof for the duration of the program, have a degree of scholarly and emotional stability sufficient to enable full participation in intensive Arabic language study abroad, and pass a written exam which will be given to all applicants at a school in their locality in early February, 1989. (Professors applying for the summer refresher course are exempt from the exam.)

"Three programs are available: (1) a two-month summer institute concentrating on colloquial Egyptian Arabic; (2) a full-year program including colloquial but emphasizing on literary Arabic; (3) a summer refresher course in literary Arabic for professors of humanities and social sciences dealing with the Near East. The full-year program is generally open only to graduate students.

"For more information please contact: Connie Jordan, Program Assistant, Center for Arabic Study Abroad, DH-20, Near East Languages and Civilization Department, University of Washington, Seattle, WA 98195, telephone (206) 543-8982; or contact your local Near East or Middle East Studies Department.

We have received the following that may be of interest to members from Michael S. Sanders, director of Histories and Mysteries of Man, Ltd., Publishers and Booksellers (address: 7 Citadel, Irvine, CA 92720; tel: (714) 832-8550):

"We are pleased to announce the formation of our new company whose major effort will consist of the reprinting of those older essential works on Egyptology, which are now either completely unavailable to the average student scholar or even when available at libraries are usually in 'special collections.' Our aim will be to keep the price within the pocketbook range of the student rather than the tenured professor.

"The first in the series, Sir Issac Newton's 'Chronologies of the Ancient Kingdom's Amended' (a pet foible of one of the directors) is now published, and future plans already include Breasted's 'Ancient Records of Egypt,' the 36-volume 'Books of Egypt and Chaldea' and the 18-volume 'Records of the Past.'

"We would like to poll ARCE members either formally or informally as to their preferences and requirements regarding which books *they* feel should be reprinted and in what order. I would be obliged therefore if you could publish this letter and ask them to let me have their suggestions. We hope to be able to reward those who answer in an appropriate way."

Job Openings

The Center for Arabic Study Abroad (CASA) announces an opening for an Executive Director in Cairo for the period from June 1989 to June 1991. CASA offers summer and full-year programs in spoken and literary Arabic for American students and faculty. It is taught by the faculty of the American University in Cairo (AUC) under the governance of a consortium of 19 American universities. CASA Consortium headquarters are currently at the University of Washington with Farhat Ziadeh as director. As of June 1989, CASA stateside headquarters will be moved to Washington, D.C., to the School of Advanced International Studies, Johns Hopkins University, with Gerald E. Lampe as director. Cairo co-director, John Swanson, head of the Arabic Language Institute, represents AUC in administering the program.

The responsibilities of the Executive Director in Cairo include: administration of teaching programs, student counseling, faculty supervision, curriculum development, action as a liaison with the CASA director and co-director, and US administrative officers, and some teaching of advanced Arabic classes. The Executive Director will hold the appointment on the AUC faculty at a rank and salary appropriate to his or her qualifications. The appointment shall be for a minimum of two years, beginning in June 1989, contingent upon continued USED support. Fringe benefits include housing and round-trip travel. Preferred qualifications include: competence in the Arabic language, Ph.D. (or advanced stage of dissertation) or equivalent in an appropriate field, experience in Arabic language teaching, and administrative experience. Send applications or nominations with complete curriculum vitae and reference letters to: Farhat J. Ziadeh, Director, CASA, DH-20, Department of Near Eastern Languages and Civilization, University of Washington, Seattle, WA 98195. Telephone (206) 543-8982. Deadline for application is October 1, 1988.

Local Chapters

ARCE is keen to establish local chapters throughout the United States. As most members will realize, we have chapters in Los Angeles (president: Noel Sweitzer) and in San Antonio (president: Polly Price). If you are interested in forming a local chapter, please get in touch with the New York director, Terry Walz, telephone (212) 998-8890, and we will send you a packet of information about how to go about it.

Conferences

Symposium on Egyptian Religion, to be given by the Departments of Near Eastern Languages and Civilizations and Religious Studies of Yale University, on 1 October 1988, at Whitney Humanities Center, 53 Wall Street, New Haven, CT.

The conference will last the entire day, and will include papers by James P. Allen ("Cosmology of the Pyramid Texts"; "The Natural Philosophy of Akhenaten"), David Silverman ("Textual Criticism in the Coffin Texts"), Robert K. Ritner ("Magic and Religion in Late Dynastic Egypt"), with other contributions by Jan Assmann and Alan Lloyd.

If you wish to attend, please contact Professor William K. Simpson, Department of Near Eastern Languages and Civilizations, Box 1504A Yale Station, New Haven, CT 06520.

Egypt '88: Critical Decisions. Symposium held at the Center for Contemporary Arab Studies. Georgetown University, April 14 - 15, 1988. With papers given by ARCE members and/or former Fellows: Ann Lesch ("Impact of Labor Migration on Egypt"), Mervat Hatem ("The End of State Feminism in Egypt"), Nick Hopkins ("Agriculture and Development in Rural Egypt"), Afaf Marsot ("Democratization in Egypt"), and Enid Hill ("Law and Courts in Egypt: Recent Issues and Events").

Publications and New Books on Egypt

Mariam Kamish (Fellow, 1986-87), "Toponym Studies and Memphis I: Consideration of methods and preliminary report of field work," in *Wepwawet: Research Papers in Egyptology*, Vol. 3, published by the Department of Egyptology, University College London, Gower Street, London, WC1E 6BT, England. (Price for the whole issue: £3.50 outside the UK).

Arthur Goldschmidt, Jr. (ARCE member), **Modern Egypt: The Formation of a Nation State.** Boulder, CO: Westview Press, July 1988. ca. 208 pp., \$35 cloth.

Florence Nightingale, **Letters from Egypt: A Journey on the Nile 1849-1850.** Edited by Anthony Sattin. New York: Weidenfeld & Nicolson, 1988. 223 pp., illustrated, \$22.50.

(Reviewed by John Anthony West, an ARCE member, in *The New York Times*, March 1988, who called it "perhaps the best personal travel account of Egypt ever written.")

Anthony McDermott, **Egypt from Nasser to Mubarak: A Flawed Revolution.** London: Croom Helm, 1988. 331 pp., £27.50.

People in the News

Nimet Habachy's intriguing article on shopping in Cairo appeared in the *New York Times* on 17 April 1988, with herself modeling a yashmaq made of embroidered cloth and silver coins. She described decorative arts that could be purchased from such well-known shops as

Exhibitions:

Cleopatra's Egypt at The Brooklyn Museum

The first major exhibition to survey the Ptolemaic Period of Egyptian art (305-30 B.C.), called Cleopatra's Egypt: Age of the Ptolomies, is being organized by The Brooklyn Museum, October 7, 1988-January 2, 1989.

The press release promises a show and catalogue that will clearly demonstrate that "Egyptian art during this period was of outstanding quality and inventiveness." The catalogue has been prepared by Bob Bianchi. The exhibit is being organized by the Museum's Department of Egyptian, Classical, and Ancient Middle Eastern Art, headed by Richard Fazzini.

"Cleopatra's Egypt" will be traveling to the Detroit Institute of Arts, February 15-May 1, 1989, and then will be moving on to the Kunsthalls der Hypo-Kulturstiftung, Munich, June 8-September 10, 1989.

Senouhi (Haramia tapestries, bedouin headdresses and embroideries), Safar Khana (Egyptian painting, dolls, pillows), Mameluke (jewelry, Islamic furniture pieces), El Ain (mashrabia, copies of Fatimid period lamps).

The April 1988 issue of *Public Works*, the national magazine, had on its front cover a photo of Board member Dave Goodman, looking through a distomat in the Valley of the Kings. Dave, Surveys Engineer, Office of Engineering Services (Geometric Branch) in the Department of Transportation, Sacramento, California, is head surveyor of the Berkeley Theban Mapping Project, headed by Prof. Kent Weeks, and the Giza Plateau Mapping Project, headed by Mark Lehner. The article describes how Dave "gathers the necessary equipment, trains the Egyptology students in the fundamentals of surveying, and directs the surveying and mapping operations." Asked about his involvement, Dave had this to say: "After ten seasons work in Egypt, my primary interest is the people of Egypt. The work is interesting, challenging, often very frustrating, and a rather good ego trip, now and then. If the projects have enough money to pay me a salary, I am paid. This has occurred in only two or three of my ten years work. Otherwise, only my airfare and my living expenses are paid. My wife, Mary, enthusiastically backs my involvement."

The "mummy scan" performed recently at Johns Hopkins University on a 2,500 year-old female and mother of two was witnessed by Betsy Bryan, new ARCE Board member, and written up in the *Baltimore Sun* (6 May 1988). Nicknamed "Boris" by her keepers before they knew her sex, the mummy came to the US in the 1870s, thanks to Rev. John Goucher, for whom Goucher College was named, and found "under a library table" at Goucher by Dr. Bryan, who pronounced her "in great shape." The

Johns Hopkins scan is the first to employ a sophisticated computer program to enhance the images into three dimensions.

At the University of Toronto, a team headed by archaeologist Anthony Mills recovered the oldest known copy of a work by Aristotle. The team had been working in the oasis of Dakhleh at the post-Hellenic town of Isment, and the manuscript, said to be 2,200 years old and possibly 600 years older than any other surviving text, is written on wood and will remain in Egypt. "The books are in excellent condition, the wood is very hard and the writing is very clear," Dr. Mills commented. The Canadians are hoping that it will be allowed to be exhibited at the Royal Ontario Museum in 1990. (Culled from articles in the *Toronto Star*, 9 and 10 April 1988.)

The Science Watch feature in the Tuesday *New York Times* -- this one dated 29 March 1988 -- mentioned yet another theory on how the stone blocks of the pyramids were put into place. The report was based on an article in the British journal *Nature* which was written by John Cunningham of Skidmore College. He advances the idea that long flexible bamboo poles allowed workers to exert the lifting force capable of doing the task.

(When Cunningham's article was reported in the press in England, where such poles are called "bendy poles," the header ran, "Puzzle of the Pyramids drives scientist round the bend.")

Long articles in *Aramco Magazine* (by John Lawton) and *New York Newsday* (based on the reportage of Laurie Garrett, the National Public Radio science correspondent) discusses the restoration of the Nefertari tomb, one of the most beautiful in all the valleys of the Kings and Queens, Luxor, now being undertaken by the Egyptian Antiquities Organization and financed by the Getty Conservation Institute of Los Angeles. A team of conservationists, headed by Paolo Moro and his wife and including four other Italians, two Egyptians and a Briton, are working to remove dirt with low-pressure air guns, salt crystals, and pieces of gauze and "Japanese paper", which had been applied in earlier renovations, and to fix other flaking plaster with an injection of acrylic resin emulsion behind it. The restoration, begun in 1986, is expected to take about four years. The tomb has been closed to the public since 1939.

"The First Egyptians" exhibition, which will be opening in Milwaukee in July for three months, is attracting a lot of publicity (for instance in the *Chronicle of Higher Education* and *The Washington Post*, among papers outside Columbia, South Carolina, where it opened in April), and special attention is being given the photograph of the rock painting that was uncovered by Renee Friedmann, an ARCE Fellow at the time, working with Mike Hoffman's Hierakonpolis crew this season in Upper Egypt.

According to the *Post* article, the rock painting, depicting a boat with oarsmen above a stylized bull, appears to have been made between 3200 B.C. and 2500 B.C. Although paintings of boats and bulls are often featured inside tombs, the painting uncovered at Hierakon-

polis bears no obvious relation to Egyptian art. "It's a mystery in progress," Hoffman said. "Some archaeological finds you don't get excited about until you eventually recognize their significance. This one got us excited right away. Even the workmen were going nuts. We don't know what it means, but nothing like this has ever been seen before. It's telling us something we've never heard before. We must have to figure out what."

The *National Geographic* April issue (Vol 173, no. 4) contained a long article by Farouk el-Baz on the unveiling, by a specially designed drilling system, of the 4,600 year-old ship in the second of two underground chambers beside the Great Pyramid of Khufu. In a briefing to the national press on March 16, Dr. el-Baz commented on the poor conditions in which the boat presently exists -- 85% humidity and temperatures of 80 degrees Fahrenheit. "Normally, if you had conditions like this, a wooden boat would just be soup.... Most likely the conditions we find now are different from those when the pit was sealed. More studies are needed...." Apparently the porous limestone material of the walls has allowed a diffusion of outside air into the chamber, and noticeable cracks in the wall has allowed in water, air, and even a beetle, which was spotted by the international team of scientists that participated in the exploration. (From *The New York Times*, 18 March 1988).

The wonderful collection of Impressionist and other European art that belonged to Muhammad Khalil and was exhibited in his villa in Giza between 1955 and 1971 will be returned to its home next year. In 1971, at the request of President Sadat who bought the villa next door, the collection was lodged in a neo-Islamic resthouse near the Marriott Hotel. The collection includes paintings by Monet, Renoir, Gauguin, Degas, Van Gogh and Toulouse Lautrec.

After years of not hearing from this once famed group, Tony Horwitz of the *Wall Street Journal* (5 February 1988) caught up with the Egyptian Camel Corps on patrol along the Red Sea. Despite no dearth of helicopters and jeeps, the Egyptian Army in the rugged and mountainous terrain of frontiers along the Red Sea still need the services of the camel. As one patrol put it, "A camel isn't as fast as a four-wheel drive. But a good model lasts 20 years. And it won't need spare parts or petrol." Yet you still have to be nice to them: the camel never forgets if he's been treated badly, and stories abound of camels getting revenge. Most of the corpsmen still hail from Nubia; most of their work is related to combating drug traffic.

Board Member News

New Board members of ARCE elected at the 1988 annual meeting are Mona Mikhail, professor of Arabic literature at New York University and a ARCE Fellow 1986-87, who is also a member of the New York/Cairo Sister City Committee; Betsy Bryan, professor at Johns Hopkins University, and a former ARCE Fellow; Gerald Vincent, senior vice president at Colgne Life Reinsurance

Company (see the note about him in the Donations and Benefactors section above); and Norma Mills, an enthusiastic admirer of ancient Egypt and mother of Jay Mills, a director of the Hierakonpolis Expedition this year (1987-88). Reelected at this year's meeting were David Goodman, Candy Keller (who was also reelected to the Executive Committee), and Jack Holladay. Renamed as Presidential Members are Bruce Ludwig, principle benefactor of the Berkeley Theban Mapping Project and a supporter of the Giza Plateau Mapping Project and the Alexandria Expedition; R. Bayly Winder, professor at the Kevorkian Center, New York University; and Joan Brown Winter, who is working with Polly Price to set up a South Texas chapter of the ARCE.

TREASURES OF THE ARCE LIBRARY

A Glimpse of Ancient Egypt: The Mural Painting of El-Amarnah

MICHAEL JONES

When stout Cortez, with all his men about him, first beheld the Pacific, the ruins of Tell el-Amarna, Akhenaten's vast royal residence city in Middle Egypt, still lay buried beneath fallen brickwork and mounds of wind blown sand. Indeed, so were they to remain for another three centuries until excavators were drawn to investigate the various groups of ruins on the sandy plain below the rock tombs where 19th century travelers had speculated about the identity of the unusually effeminate Pharaoh portrayed on the walls. Various short excavations were done, including the "Two Days of Excavation at Tell el-Amarna," later published! These began to reveal the diverse assemblage of houses, gardens, temples and palaces which had been built there to house the Egyptian court and its retainers during the middle years of the 14th century B.C. The German expedition, prior to the First World War, was the first to sustain a campaign of several seasons, and they were rewarded with the discovery of the studio of the sculptor Tuthmosis, containing the world famous model head which is probably of Queen Nefertiti. Following the events of 1918 the concession passed to the Egypt Exploration Society of London.

Among the sites tackled by the British Expedition in its early years at Amarna was the North Palace. Here a mud-brick complex was uncovered and found to contain large quantities of smashed stonework inscribed with the usual royal and sacred protocols. The inscriptions are valuable for the historical data they contain, but the greatest gift bequeathed to us by the North Palace is a set of mural paintings which is one of the finest examples of its kind to survive from Ancient Egypt. The discovery of the paintings in 1924 required a team of specialists to deal

with their conservation and removal, and of course the copying of the scenes. This work was done by Nina de Garis Davies, whose watercolors and line drawings of the paintings from the North Palace form the focus of the volume *The Mural Painting of El-Amarnah*, published by the Egyptian Exploration Society, London, in 1929. The discovery of the paintings was unfortunately accompanied by tragedy, for the director of the expedition, the young and talented Francis Newton, died of *encephalitis lethargica* in Assuit Hospital on Christmas Day, 1924. The volume is dedicated to his memory.

The work contains three descriptive chapters on paintings from Amarna. Some of the ideas contained in them have had to be modified since 1929, but they provide a general background for the material which, it must be remembered, was emerging from the ground for the first time during the years when this book was being written. One of the most remarkable aspects of 'Amarna Art' is the amount of realism included by the artists in official decoration, traditionally done in a style which removed its subjects from everyday 'reality.' The reliefs in the tombs showing actual buildings which have now been revealed in the city itself through archaeological excavation represent one side of this realism. Another is the style in which the artists worked. Rarely have the walls of houses and palaces survived high enough to preserve the decoration with which the ancient Egyptians surrounded themselves in their daily environment. The remains of Amarna have provided us with a unique view of this material.

Passing beyond the text to the plates, one is taken by Nina de Garis Davies' watercolors into the papyrus thickets flourishing in the marshes at the water's edge. Blue lotus are flowering among the reed stems, just above the surface of the water, and the heavy flower heads of the papyrus flop over in different directions. The whole aquatic world is bursting with bird life: a pied kingfisher darts towards the water, a shrike perches on a reed, and there are doves everywhere. Anyone who has traveled on the Nile in Egypt will remember the triple combination of water, reeds, and birds, which was clearly as vivid to the ancient Egyptians as it is today. A journey through these pages is undoubtedly a glimpse of the fabled 'realm of gold.'

The plates conclude with a selection of copies of the more formal decoration found in some of the private houses at Amarna, a map of the North Palace and a comparative plate of paintings from the palace of Amunhotep III, Akhenaten's father, at Malkata, opposite Luxor.

The original paintings were removed from the walls and distributed amongst various museums. They are now badly darkened and faded. This spectacular volume preserves the brilliance of the colors as they appeared when first uncovered. It is not a rare book, yet it reveals a side of ancient Egyptian art rarely seen, and only newly discovered when it was produced. The ARCE library is privileged to possess it.

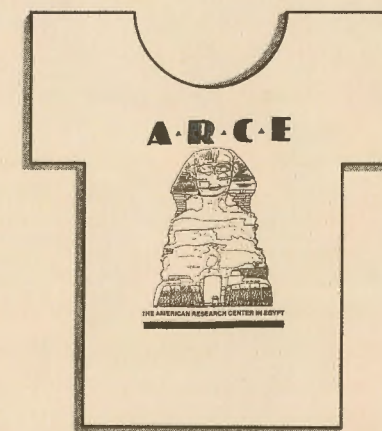
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